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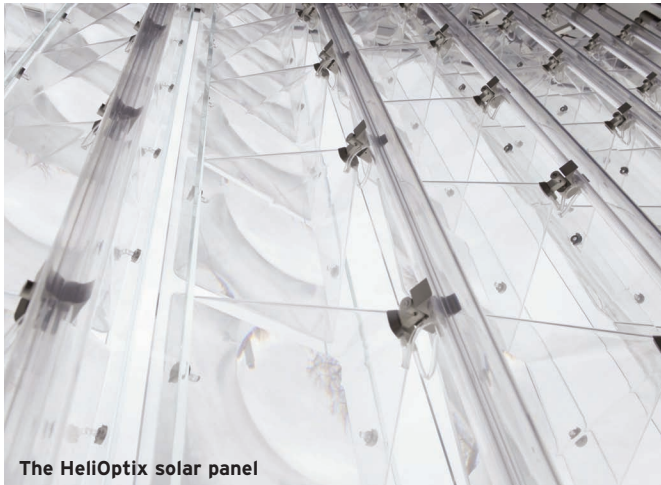
COURTESY SOM

SECURE LOCATION

The terrorist attacks of September 11, 2001 highlighted a number of deficiencies in New York's emergency response system. As part of a broad overhaul of the city's communications network, the Department of Design and Construction (DDC) recently broke ground on a new 911 call center. Designed by SOM and located in the Bronx on a site adjacent to the Hutchinson

River Parkway, the Public Safety Answering Center II will provide a robust facility for managing tragedies both small and cataclysmic.

The project arose out of the city's Emergency Communication Transformation Program, launched by Mayor Michael R. Bloomberg in 2006 to centralize and integrate the call-taking and dispatch **continued on page 10**



The HeliOptix solar panel

STEPHEN SARTORI

SHOP LAUNCHES RETROFIT BUSINESS AND SETS TO MARKET A NEW SUSTAINABLE PRODUCT

WHATEVER WORKS

SHoP, the firm with a nose for opportunity, is starting the teens with a new retrofit business called G. Works and an in-house project designing solar panels. The idea is to put an emphasis on little fixes to big existing buildings.

G. Works got its start late last year, according to partner Gregg Pasquarelli, before the Bloomberg administration retooled legislation to make retrofits optional after energy audits of commercial buildings.

With ten proposals out and one job underway, it is still hunting for clients.

A joint venture among SHoP Construction, engineering firm Buro Happold, and planning consultancy Hamilton, Rabinovich & Alschuler, the new outfit proposes, says SHoP project manager Dickson Fogleman, to help landlords get their buildings into the vanguard of energy efficiency in less time and at lower cost than a traditional **continued on page 2**

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AIA NUMBERS SLOW TO IMPROVE
IN 2010

Waiting to Exhale

Architects must be thankful to have closed the book on 2009, easily the worst year for the industry in decades. According to the Bureau of Labor Statistics, no one saw a higher rate of unemployment than architects, with the profession declining 17.8 percent. Amidst a recession driven largely by the collapse of the real estate industry, the lack of work is not surprising. But it also looks as if, despite signs of recovery elsewhere, 2010 will only be less bad for architects, which is not to say good, as recent data from the AIA shows. Architects can only hope for a positive turn sometime mid-year.

Because data are limited for the architecture industry, the AIA turns to the much larger field of construction analysis. Combining information from six firms, it produces a biannual Consensus Construction Forecast, which was released on January 6. For 2010, the consensus is a disappointing 13.4 percent further decline in construction spending. That is an improvement **continued on page 2**



The Delaware River plan aims to reknit the waterfront to central Philadelphia.

COURTESY GOOGLE EARTH

PHILLY, AHOY

The Central Delaware waterfront is a seven-mile stretch of postindustrial wastes, remnant port uses, big-box stores, planned

casinos, and decaying piers—a daunting swath for planners hoping to remake Philadelphia's eastern flank. "The toughest problem so far is just the scale of the place," said Alexander Cooper, founding partner of Cooper, Robertson & Partners. "The Delaware River is not like the Schuylkill. It's a big, wide, commercial body of water with another state on the other side."

Late last year, the Delaware River Waterfront Corporation (DRWC) named New York-based Cooper, Robertson as part of the team to develop a masterplan for the area, along with landscape architecture firm Olin, architects **continued on page 10**

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BLUNTLY SPEAKING

For a group that stays focused at every level on public awareness and opinion—from dressing right to building in context—it is surprising how very little architects understand about communicating at the most natural level: speech and writing. Their perplexity over the rare public invitation to participate in significant initiatives—be it task forces on infrastructure or plans for emergency housing (issues about which many architects justly feel that they have keen insights)—is almost quaint. It is because people don't get what they are saying.

Of course, architects talk all the time, in presentations to clients and community boards, to students and to consultants. And they are very good at synchronizing these presentations with graphics, PowerPoints, and you-are-there video mock-ups. But there's a difference between state-of-the-art dog and pony shows and real communication. These are pitches, not explanations. One describes a vision of how things could be and involves heavy doses of speculative rhetoric; the other addresses what's real and tangible. Spend too long in the land of magical speaking and intelligible words will become as elusive as butterflies.

In December, Reinhold Martin, an architecture professor at Columbia's Graduate School of Architecture, Planning and Preservation, held the second of two fascinating conferences relating to architects and the public. The first, called *Contemporary Architecture and Its Consequences*, was held last May; the second was called *Architecture in Public*. I was invited to participate in the latter, but a logistical glitch kept me away at the last moment, leaving me to fantasize about what a blue-ribbon cast of contributors including Cynthia Davidson, Barry Bergdoll, Sylvia Lavin, and Henry Urbach, not to mention editor/writers from Bldg Blog, *Harvard Design Magazine*, and *Praxis*—Nicolai Ouroussoff represented mainstream media—had to say about talking to the public.

As it turned out, architects and those who speak for them don't seem all that eager to peer into the gaping divide between archispeak and authentic dialogue. It was more important to project an aura of being in the intellectual and artistic vanguard. And so just as the first meeting boiled down to the frantic dismay of elite architects over the provincialism of second-string admirers and what Mark Wigley described as "the role of the architect to reflect upon shelter," so too did the second conference—as was reported to me by several who did attend—get tangled up in matters of academic status and artistic expression. The print people railed against the blog people; academic critics sneered at unchallenging popular exhibitions; curators just wanted to have fun. Apparently, free from the anxiety of influence, architects wallow in the anxiety to out-impress each other.

No wonder the public scratches its head wondering what it is that architects bring to the table. The answer could be so much: When it comes to multi-stage plans, irreconcilable demands, fragmented data, and half-baked financial projections, no one is better than an architect at sorting it all out. But don't ask them to explain how they do it—the public will still have to take it on faith. **JULIE V. IOVINE**

WHATEVER WORKS continued from front page retrofit would take.

The venture, which so far has only one engagement, for SL Green Realty Corporation at 100 Church Street, argues that the knotty problems of finding, billing, and rectifying inefficiencies in an old building demand a consultant who can toggle across design, engineering, and economic analysis. Fogleman says the project came about when Pasquarelli was out to dinner with John Alschuler and Buro Happold's Craig Schwitter.

"The main reason to start a new company is that this process can be very intimidating, or bulky anyway," said Fogleman, "when you have subcontractors, contractors, construction managers, government representatives, owners, and owner's reps. A one-stop shop can make it more palatable."

G. Works proposes to walk through a building, audit it, and then master the renovation proposal and execution as a unified consultant.

But why is the firm that shadowed Richard Rogers in sculpting a new Manhattan waterfront and took over from Frank Gehry to shape a new Atlantic Yards so invested in older buildings? Pasquarelli argues that SHoP's architectural acumen can make retrofits more compelling to harried landlords. "We are going to do everything with high design," he told *AN*, calling attractive retrofits a new category that will grow with climate change and related regulations.

"I've heard students and governments ask when someone can tell that a building is sustainable," Pasquarelli said. "A great answer is 'when it's full,' but aesthetics also play a role." With G. Works, argues HR&A vice-chairman Candace Damon, architects ingratiate themselves into energy fixes: "When Buro Happold says you're going to have to replace all the lighting, and the landlord says, but the lobby is part of my marketing and energy-efficient lighting is hideous, there's an opportunity for architects to do fixture design and generate more business."

Making retrofits attractive and economical has also steered SHoP into product design: HeliOptix is a solar panel that managers are supposed to be able to install and maintain more easily than traditional photovoltaic cells. A demonstration panel has gone into the Syracuse Center of Excellence's new headquarters, a Toshiko Mori design that houses several experimental building technologies.

Pasquarelli says that SHoP's established portfolio, including designs for clients at Atlantic Yards and the South Street Seaport, testify to the market value of urbanism in new projects. In light of those projects' troubled financing and delays, G. Works looks like its commitment to green principles also serves as a hedging strategy.

ALEC APPELBAUM

WAITING TO EXHALE continued from front page over an estimated 20 percent decline in 2009, though both were downgraded from the midyear forecast released in July, which predicted spending would decline by 15.4 percent last year and 11.6 percent this year. "The year ended up a little worse than expected," said AIA chief economist Kermit Baker, who prepared the forecast.

The one positive sign to come out of the report is hope of a construction recovery in 2011. The AIA forecast puts spending at a 1.8 percent gain. Based on historical data, this could mean the construction economy will turn in the second or third quarter. This

translates into good news for architecture, which tends to lead construction trends by nine to 12 months, meaning a recovery for designers could come sometime this year, though likely not before the summer.

Baker said architects should take some solace from the dismal numbers because they ultimately fit the pattern analysts had been expecting. "Even a year ago, if someone would have said, 'You know, I bet we'll see a recovery by the third quarter,'" I think people would have thought that optimistic," Baker said. "But here we are, with the economy improving, and architecture shouldn't be far behind."

Baker believes architects may have been

overly optimistic about their prospects in 2009 due to the stimulus bill, which many expected to provide lots of construction dollars. It did, though mostly for infrastructure work. "We'll be lucky to get half," said Baker of the \$35 billion trickling down to design over the next three years. "And for a \$400 billion industry, even best case, this was going to be very modest."

The AIA has been quick to trumpet improving numbers in the past, sometimes too soon. From August to October, the AIA Architecture Billings Index saw a steady increase from 41.7 to 46.1 (any measure over 50 means billings are rising, and below means they are

falling). Then, in November, billings fell yet again to 42.8. Instead of an imminent recovery, it appeared the industry was stuck in much the same place it had been since it climbed out of the 30s in March. (Check our website on January 20 for the December billings index.)

Some sectors will recover faster than others. According to both the consensus forecast and the billings index, institutional work has remained relatively stable, while commercial and residential projects have suffered. But Baker expects a quicker recovery for the latter because commercial and retail projects will likely produce more demand once there is a full economic recovery. **MATT CHABAN**

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Destination restaurants are increasingly becoming part of the museum experience. The latest, the Wright at the Solomon R. Guggenheim Foundation, comes with the history of one of the world's most distinctive buildings around it. Andre Kikoski, the architect for the restaurant, has created a space that pays homage to the building's centrifugal forces but is clearly of this time. "We were exploring how your view can change as you move through a space. We didn't have a rotunda, but we wanted a space that you would react to," Kikoski said. The 1,600-square-foot space includes a large curved bar, a communal table, and banquette seating. A tiered, curved ceiling canopy, made from tensile fabric over a steel frame, gives the compact space its focal element. A site-specific installation by the artist Liam Gillick, made of bands of powder-coated aluminum, wraps the wall and ceiling and forms a screen element near the entrance. In addition to Frank Lloyd Wright, the restaurant's curves and bright colors call to mind the work of Vasily Kandinsky, another important figure in the institution's history—a history that continues to evolve. **ALAN G. BRAKE**

PHILIP GREENBERG

EAVESDROP > SARA HART

PIMP OUR RUINS

Formula for architectural mischief: Start with a fabulous ruin. Then add a public entity with oversight of fabulous ruins, which, in turn, summons a quirky arts organization to devise a competition to do something useful with said ruin in peril. Governors Island? Nope. Think England: The fabulous ruin is Sutton Scarsdale Hall, a dilapidated wreck of a structure in the countryside of Derbyshire. The public entity is English Heritage, which watches over Stonehenge among other oddities, and the arts organization is something called the Centre of Attention. The 1724 Georgian hall was stripped to its foundation in 1919, and some of the interior paneling ended up in the Hearst Castle and at the Philadelphia Museum of Art, although apparently there are still "traces of sumptuous plasterwork." (Don't miss the ha-ha ditch on the picturesquely wrecked grounds.) The Centre of Attention has called for proposals to transform the stone shell into "a pavilion of postcontemporary curating." If that's your cup of tea, dive in at www.thecentreofattention.org.

SAARINEN'S PUNCH LIST

In the exhibition *Eero Saarinen: Shaping the Future* at the Museum of the City of New York, there is a peculiar document among the Finnish architect's personal ephemera on display. It's a marriage proposal to his second wife, **Aline**, in the form of a checklist in which he rates her and several other women on categories including beauty, sex, and support of her husband's career. It's not unlike the way some architects weigh the pros and cons of a number of possible building schemes. We assume that Aline—an accomplished art critic, author, and television reporter—was amused. The exhibition closes January 31.

COLOR ME OPAQUE

Color authority Pantone has selected 15-5519 Turquoise as the 2010 color of the year. Thank god that's sorted out. But apparently, no decision has been made as to which media company will be awarded the contract to be the AIA's official publication. Will *Architectural Record* renew, or will it go to one of the other two competitors who made the shortlist? Now we hear that we won't hear until the board meets again in February. Frankly, we're feeling rather teal about the whole business.

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EMINENT DOMAIN: DEMISE OR ON THE RISE?

GROUND'S SHIFTING

Eminent domain statutes in some 43 states changed in 2005, when the Supreme Court handed down its 5–4 decision in *Kelo v. New London* in favor of the Connecticut town. In New York, the decision seemed to ripple down in a different direction. Instead of reform, a wave of new eminent domain–driven projects sprang up. Currently, Bruce Ratner's Atlantic Yards arena cum condos on seized lands is about to break ground; Columbia University's proposed Manhattanville campus, however, lost its takeover bid in a crucial court case, with other fights—a convention center in Willets Point, a casino for Niagara Falls—just taking shape. Now some in Albany are calling for changes to what could be the most developer-friendly eminent domain laws in the country.

Leading the charge is state Senator Bill Perkins, whose district covers much of Harlem. "I think the forces are coming together for change to take place," Perkins said. "There is, from my observation, growing interest on a grassroots level." As chair of the Committee on Corporations, Authorities and Commissions, Perkins oversees the main executor of eminent domain in New York, the Empire State Development Corporation.

Among those joining Perkins is fellow senator James Alesi, a republican who represents the rural areas surrounding Rochester. "After many decades, it is time for an overhaul for what has become a double-edged sword of beneficial economic development but also deleterious theft," said Alesi at a January 5 hearing held on eminent domain reform, the first of many hear-

ings planned for the coming months. There were proposals aplenty, ranging from compensation reform to abolishing the ESDC. One of the most obvious suggestions was to essentially reverse Kelo and outlaw the taking of private property for anything but use by the government. But given the power of real-estate interests in the state and the proclivity of certain politicians, including Mayor Michael R. Bloomberg, toward development, such a provision is unlikely.

The simplest changes may affect eminent domain litigation. Numerous attorneys advocated for a more open legal process to allow landowners to challenge eminent domain proposals. In New York, all such cases forbid jury trials, a practice exercised by no other state. "You slip on the floor, you get a jury," Michael Rikon said. "You have your property taken, you get nothing but a judge. Let the people decide what's right and wrong."

The Paterson administration's position is somewhat murky. In 2005, after Kelo and with Columbia ramping up its plans, the then-senator called for a moratorium on eminent domain, but since becoming governor in 2008, Paterson has neither stated his opinion, nor intervened at Atlantic Yards or Manhattanville.

Efforts to reform eminent domain have been initiated and failed before. But Perkins is confident that this time is different. "This is just the beginning, there will be more," Perkins said after the hearing. "People have to understand this isn't like making instant rice or instant coffee. This is going to take time." **MC**

KAZI TO PUMP UP THE VOLUME AT URBAN THINK TANK

NEW VISION AT VAN ALLEN

After a nationwide search, the Van Alen Institute has awarded its executive directorship to Olympia Kazi, an architecture curator and critic who stood out for her "real zeal for issues in the civic realm," according to Van Alen board chair Abby Hamlin. Kazi formally took up her position on January 18, filling the role vacated by Adi Shamir, who stepped down last June.

Born in Greece and trained as an architect at the University of Florence, Kazi was junior curator at the Milan Triennale and a fellow of architecture and urban studies at the Whitney Museum of American Art. Since 2007, she has served as executive director of the Institute for Urban Design, a smaller organization than the Van Alen with a similar focus on design, urbanism, and the public realm.

Under Kazi's tenure, the Institute for Urban Design hosted two major conferences, *New York 2030* in 2007 and *Arrested Development: Do Megaprojects Have a Future?* in 2009, and published *The New York 2030 Notebook*, a collection of essays on the sustainable development of New York. Kazi also won the institute a grant from the Rockefeller Foundation last year to establish an Urban Design Week, whose goal will be to organize a year of collaborative workshops and charrettes, with a culminating showcase in the mold of Fashion Week. At press time, a search was underway for Kazi's replacement at the Institute for Urban Design, but no official decision had been made.

As executive director at Van Alen, Kazi will continue to develop the nonprofit organization's two best-known programs, its public design competitions and New York Prize Fellowships. However, she and Hamlin

also have plans to broaden Van Alen's impact by adopting the role of a think tank: research-based, but also an active consultant to nonprofit or government organizations that are working on civic issues and lack design expertise. "The best way to implement research is through consulting," Kazi said.

Kazi also hopes to involve architects in policy discussions on issues such as affordable housing. She cited nascent Obama administration initiatives that offer opportunities for architects to get involved, including converting unused condominiums and devising new models of homeownership. "Architects have been far away from the discussion about policy," Kazi said. "I believe they need to re-engage with that discussion."

Noting that the current financial crisis is an opportunity for the kind of big-picture research the Van Alen Institute specializes in, Kazi said the lull in development makes this the ideal time to research new directions for the architecture world. Another silver lining of the recession: "There are more people now available to do this research," Kazi pointed out. **JULIA GALEF**



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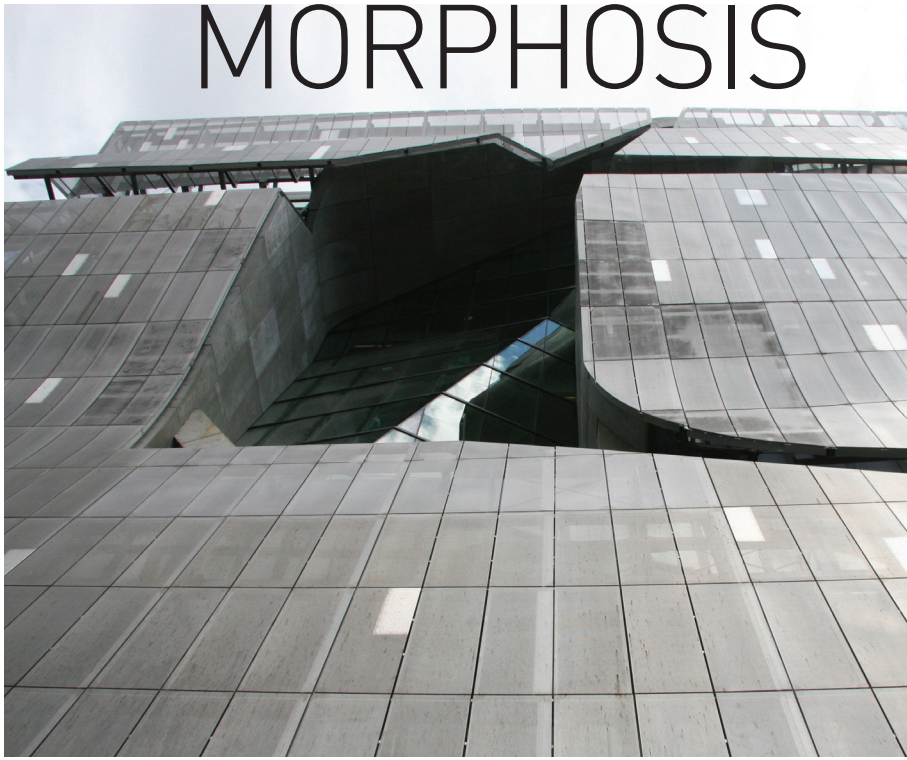
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The Cooper Union's new academic building by **Morphosis** architect **Thom Mayne** is not only rekindling the school's ability to inspire new generations of art, architecture and engineering students, its dynamic, shimmering form is igniting the imaginations of all who pass through Cooper Square as well. Much of this energy is owed to the unique transparency of the building's steel-and-glass double skin wall system, reducing solar gain while bringing to light the ability of architects, and of ornamental metal, to transform design aspirations into reality.

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NEW DIRECTOR AIMS TO ATTRACT ATTENTION TO HIRSHHORN, AND HIMSELF



COURTESY DS+R

BUBBLES AHEAD

With impeccable timing and a big blue balloon, Richard Koshalek, the new director of the Hirshhorn Museum and Sculpture Garden in Washington, D.C., declared his reemergence as a high-visibility player on the cultural scene.

In mid-December, Koshalek unveiled an inflatable blue pavilion designed by architects Diller Scofidio + Renfro (DS+R) that appeared to blow like bubble gum from the sides and top of the donut-shaped Hirshhorn museum. The latest in a spate of pavilion events that have largely fallen flat—from OMA's Prada Transformer in South Korea to Zaha Hadid's traveling pod for Chanel—the 145-foot-tall pavilion will have the notably practical purpose of extending the museum's educational program by creating spaces for conferences, auditorium events, installations, and, of course, a destination cafe. And like the Serpentine Gallery in London, where a different architect is commissioned every year to build a summer event space, the Hirshhorn pavilion will be inflated seasonally in spring and fall.

Koshalek told *AN* that when he arrived at the Hirshhorn nine months ago, he found the place "sleepy" and in need of a shake-up. His goal: "to transform the museum into a new kind of

public space" where it would be possible "to discuss contemporary art issues with a pluralist audience" without turning the museum into a performing arts venue. "I'm not talking about Archigram, here," he said.

For DS+R, the project presented the dilemma, according to principal Liz Diller, "of how to use the structure's authoritative heft as inspiration in expressing this dynamic and temporary program." The balloon idea took shape almost by accident when Diller blew up a plastic bag inside the model in their studio and it looked so right, "almost like a happening." In addition to the inflatable forums, the bookstore is to be redesigned by artist Doug Aitken, and DS+R will also renovate the lobby.

It's an ambitious return to form for Koshalek, who was forced out as president of the Art Center College of Design in Pasadena in 2008 amid student complaints that too much money was being pumped into building a new research complex by Frank Gehry—a commission that was supposed to be Koshalek's legacy project. An old hand at museum direction, having held the position at the Museum of Contemporary Art in Los Angeles, the Modern Art Museum of Fort Worth, and the Hudson River Museum in Yonkers, Koshalek quickly

landed on his feet at the Hirshhorn last April.

As assistant director of the visual arts program at the National Endowment for the Arts in the 1970s, Koshalek is even versed in the arcane ways of Washington. The Hirshhorn sits on a prominent spot on the National Mall, halfway between the Capitol and the Washington Monument. It was designed by Gordon Bunshaft, who envisioned it as a piece of sculpture embedded among shrines, but it has never quite achieved the iconic status of I.M. Pei's National Gallery addition or even HOK's National Air and Space Museum.

As intended, DS+R's blue balloon made a big splash in the national and international press. Whether or not Koshalek can keep the \$5 million project afloat in stodgy D.C. remains to be seen. A numbing array of approvals, including the National Capitol Planning Board and the Fine Arts Commission, lie ahead before it can open as hoped in May 2011. Asked if he anticipated any problems from Red State representatives about the balloon being blue, Koshalek said in perfect Washington-ese: "It isn't blue. The final color has yet to be decided."

JULIE V. IOVINE

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COURTESY COCO MYERS

DAN ROWEN, 1953–2009

My friendship with Dan began in the fall of 1980. He was working for Charles Gwathmey, who had plucked him out of a Yale design studio to come work in his office. He went back to school just as I was leaving to interview with Charles for a job. When I proudly told Dan that Charles had offered me a job on the spot, it wasn't surprising that Dan claimed full responsibility for arranging it all.

I was always in awe of Dan's cool confidence and, dare I say, his cockiness in dealing with Charles. Everyone else in the office seemed to cower in fear. Dan had the gift of logic that he used to engage Charles. Only Dan could out-logic the logician and I believe Charlie saw Dan as a kindred spirit. During the design of the de Menil Residence, Charles was in the final stages of refinement of the plan and its site orientation when Dan was bold enough to tell him that the orientation of the house was backwards, and that the plan had to be flipped from west-east to east-west. After Charlie's initial shock and withering fury, he came around to agree with Dan.

In 1984 Dan and I began our partnership, New York Architects. Our collaboration was a fierce one where we argued, butted heads, and fought for our ideas, but the work was all the better for it. I drew Dan out; he reeled me in. This dynamic tension met in the middle with our best work for Gagosian and the White Apartment. That apartment was a study in Zen minimalism, the perfect synthesis of us both. I finally saw how beautiful and exhilarating the color white and pure space could be, how fanciful and potent natural light could be.

In 1994, we dissolved our practice when it seemed we were pulling in opposite directions. Where most partnership break-ups end in bitterness, ours emerged in lasting friendship. After he established his practice in East Hampton in 2003, I watched his work develop with his projects for Larry Gagosian, Martha Stewart, and Michael Kors. His aesthetic, his eye for detail was probably influenced most by his love of racing and restoring vintage sports cars. He worked tirelessly on the restoration of his 1953 Siata, fretting over the details of the dashboard, the bezel around the speedometer, the hidden toggles, the precise hue of red paint. His insistence on automotive perfection made an easy transition to architecture.

Even though I was three years older, I looked up to Dan as one would an older brother, a feeling that lasted right up until I said goodbye to him. **FRANK LUPO**



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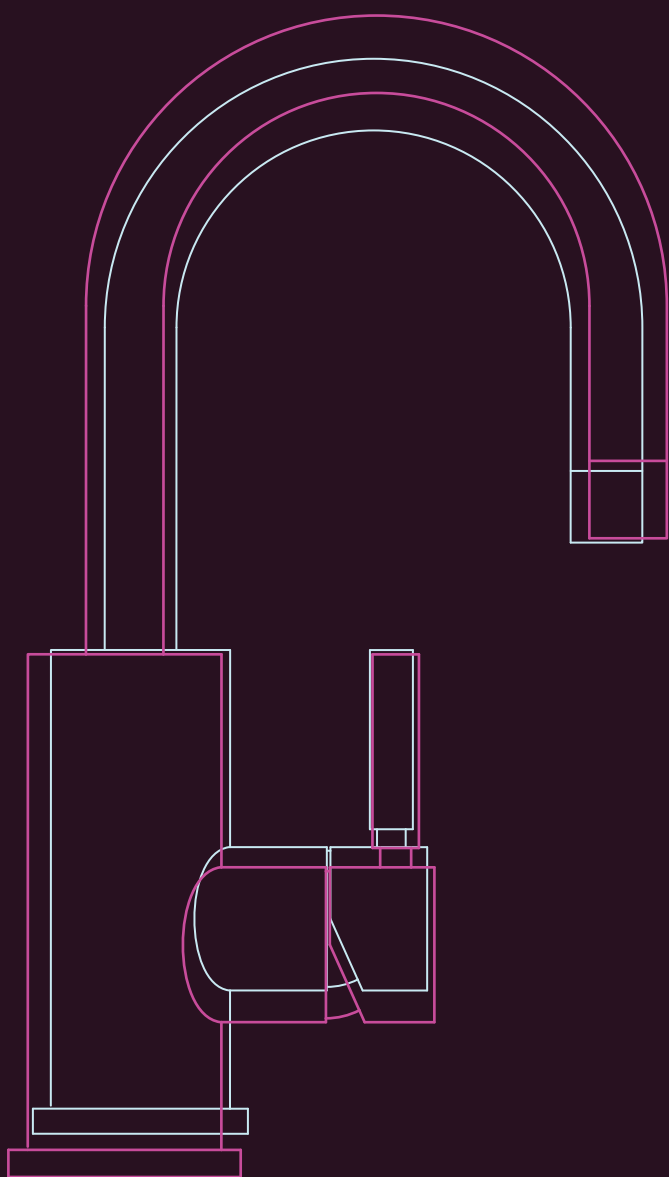


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TOM HAMILTON

Always famous yet never in the limelight, John Portman, 86, is an architect who made his stamp on the world through hotel atriums and Atlanta's Peachtree Center. While other careers were launched with flamboyant cultural icons, Portman took a more entrepreneurial approach, becoming one of the first of a new breed, the architect-developer. With offices in India, Korea, and China—and still living and working within five miles of where he was born in Atlanta, Georgia—Portman talks with *AN* about his own strategies for riding out good times and bad.

You attended Georgia Institute of Technology in the 1950s. How prepared were you to become an architect?

I opened my own office in November 1953. Luckily, I had good experience working with Ketchum, Gina & Sharp and H.M. Heatley Associates, and they were, along with Victor Gruen, the leaders in retail design at the time. But I got tired of losing commissions to established firms because I didn't have a track record. In order to move faster, I formed a partnership with one of my ex-professors, H. Griffith Edwards, who taught office practice and specifications. We had a great partnership, Portman & Edwards, for 15 years until he retired.

When did you decide to get into development, too?

In 1956, I happened to make friends with the local dean of real estate, and I was fortunate enough that he let me go on some calls. I realized that if I found the

site, came up with the idea, and figured out the financing, then there would be no question about who was going to be the architect. I don't think anyone else was doing that at the time, so I guess you might say that I pioneered the architect-developer, and I have been doing that ever since.

My first development was the Merchandise Mart in Atlanta, which I started in an old garage that we remodeled. It opened in 1961, and has grown into the AmericasMart with eight million square feet today.

Do you own it?

Yep, and that helps me get through the rough times.

Has it always been smooth sailing, then?

The 1960s were strong. We had nothing but great activity right up until '73, when the oil embargo caused a major slowdown into the '80s. During those times it was pretty rough, but we've always done architecture work for clients while we have our arm that brings together investors so we can develop for ourselves.

Would you recommend the architect-developer model for young practitioners today?

Development is a really risky game, and nothing good is ever accomplished without enthusiasm and an understanding that you might be wrong. But if you approach it correctly, the odds are in your favor as long as you protect against the downside as much as possible and don't get so romantically carried away with the upside that you get killed.

How do the two parts of your practice compare?

The architectural side is always larger, because it takes more people to do the projects than it does to manage and develop. So it's a different set of skills and a different kind of cycle. The largest we've been is 120 architects and about 49 developers.

You were one of the first Western architects working in China. How did that happen?

When Deng Xiaoping came to Atlanta while Carter was president, we put him up on the top floor of our hotel [the Hyatt Regency Atlanta]. He then invited a delegation of eight people in 1979 to come to China, and I was in the group. So that opened the door for us, and we started an office there and built the first mixed-use project in mainland China, the Shanghai Center that opened in 1989. We've had a very good success run in China for some 20 years. In fact, most of our work now is outside the U.S., and we are very busy in India and Korea.

Did you see the latest downturn coming?

I had a pretty good hunch about a year before, based on the capital markets being the most extraordinary I had ever seen—and that couldn't last. We started to look at it very seriously as something going to wind down, and we made some very conservative plans and avoided anything risky.

What's the major risk in being an architect-developer?

My tactic is to never give up, or to quote what's-her-name about another day...

Scarlett O'Hara?

Yes, Scarlett! Well, tomorrow is another day. The trick is to stay on the hills and get out of the valleys. I don't try to proselytize; I don't sell to others. I try to never get away from the fact that I am first an architect and everything else is to support that.

SPLENDID ISOLATION



When **Diller Scofidio + Renfro** collaborated with **FXFOWLE** and **Arup** to revitalize Lincoln Center's celebrated **Alice Tully Hall**, it took their years of experience and the rapid pace of steel construction to ready the stage in just 14 months. Now that the curtain has gone up to reveal the new hall's acoustic brilliance, it's clear that the performance began when giant cantilevers were set in place to suspend newly revealed rehearsal spaces—successfully isolating them from the concert hall below, but not from public view or from standing ovations sure to fill the venue for seasons come.

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THE ARCHITECT'S NEWSPAPER JANUARY 20, 2010



COURTESY JAMES CORNER FIELD OPERATIONS

James Corner Field Operations' concept for the Race Street Pier.

start in a 2007 vision plan developed by Wallace Roberts & Todd and PennPraxis. "Through the process of the PennPraxis plan, there's a greater awareness in Philadelphia of the river having a public component," said Sarah Thorp, masterplanning manager at the DRWC, noting that a new zoning overlay calls for a 100-foot waterfront setback. "The masterplan needs to go through on a parcel-by-parcel basis and figure out how to execute that open-space network."

For now, projects on tap include James Corner Field Operations' designs for Pier 11, now known as the Race Street Pier, expected to open by 2011. And design-build proposals are being studied for a parcel at Pier 53, linking to a trail that should increase access from South Philadelphia. That \$570,000 project, which Thorp said will "clean and green" the pier's upland area, is due to open this summer.

JEFF BYLES

PHILLY, AHoy continued from front page KieranTimberlake, and economic analysts HR&A Advisors. At the same time, the DRWC is charging ahead on designs for a pier near the Benjamin Franklin Bridge, plus a trail that will open public access to the long-blockaded riverfront.

In awarding the \$1 million masterplan contract, the DRWC looked to the site's industrial past as a key to its rebirth. "For waterfronts we've worked on, the predominant land use tends to be residential," Cooper said. "People here are much more interested in job creation, and that's tough in this economy." Other challenges include the fact that 95 percent of waterfront parcels

are privately owned, meaning that the team will likely pursue land swaps to facilitate the area's redevelopment.

Throughout the year-long process, Cooper will rely on Olin and KieranTimberlake, both based in Philadelphia, for their understanding of the site, which stretches from Allegheny to Oregon avenues and from the river to I-95. They'll also need to anticipate a high-speed transit corridor on the water side of the highway, whose precise alignment is now being studied by federal officials. The rail line should help unify the waterfront and, with its spur into central Philadelphia, offer a needed link to the river.

Designers have a head

SECURE LOCATION continued from front page operations among police, fire, and emergency medical responders. "One of the things that came out of the 9/11 terrorist attacks was a perception that there was a real need to integrate call-taking for fire and police," explained David Resnick, deputy commissioner of the DDC. "During that event, emergency call-takers were getting many individual phone calls, but were unable to see the bigger picture and understand that this was a categorically bigger emergency than they were used to."

While the mayor's initiative includes everything from upgrading radios to reeducating personnel, the new facility was designed as a redundancy to the city's primary call center, now being completed at the MetroTech Center in Brooklyn. The city located the two facilities remotely so that if something were to occur to one that would render it inoperable, the other would be unaffected. During day-to-day operations, both centers will work in tandem, with emergency calls routed to the next available call-taker regardless of location.

In designing the second call center, SOM was faced with the challenge of imbuing the 550,000-square-foot building with humanity and urban sensitivity, a tall order considering the large footprint necessitated by the call floor and the minimal windows dictated by security concerns. To diminish the structure's mammoth appearance, the designers set the plan at a 45-degree angle to the Hutchinson Parkway and serrated the facade to add dynamism to what otherwise would have been a blank monolith. The serrations of the skin—a rainscreen system composed of 10-

foot, powder-coated aluminum panels—are silver on one side and charcoal gray on the other, giving the building a different aspect depending on one's viewpoint. The aluminum panels wrap a blast-resistant wall, and windows are made of ballistic glass.

Due to the stressful nature of the call-takers' job, the designers did all they could to create as pleasant an environment within the center as possible. Part of this involved creating rest areas where staff can collect themselves and recoup. The most adventurous gesture, however, was to bring green walls into the lobby, the largest public space in the building. More than just vertical topiaries, these vegetated walls are tied into the facility's mechanical systems. Designed by SOM with Rensselaer Polytechnic Institute's Center for Architecture, Science, and Ecology, these phytoremediation walls clean air by drawing it through the plants' roots, which should help the project attain an anticipated LEED Silver certification.

Built by Tishman Construction with structural engineering services from Weidlinger and mechanical engineering services from Jaros, Baum & Bolles, the project is expected to have its core and shell complete by 2013, at which point it will be turned over to a separate contractor to complete the interior fit-out. In order to meet this aggressive schedule, the agency has set up a dedicated office downtown where all of the team's players are working together around a single BIM model. "Everyone is in the same place—architects, engineers, clients, construction management," said Resnick. "If someone has a question, all they have to do is walk across the aisle." **AARON SEWARD**



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PETER ARON/ESTO

Collecting Apples

At 67th Street and Broadway, a pavilion of marble and sheer glass walls opened in November, a composition as austere as purposeful as a classic Greek temple. Is this elegant glass-roofed room the home of a cash-flush hedge fund? A Renzo museum?

It's an Apple Store.

As retail reels in the recession and even established stores look like temporary pop-ups, Apple lavished expanses of Tennessee marble with end-matched vein patterns as soft as wisps of smoke. Because the store is that Manhattan rarity, a free-standing building, it is an even more alluring display of costly investment than the famous glass cube that tops the computer company's

underground store on Fifth Avenue. According to Ron Johnson, Apple's senior vice-president of retail, these stores merit lavish outlays because "they are the most profitable."

At a press preview, Johnson described the Broadway location as one of the company's "significant" stores. (It's not a "flagship," a word Apple people utter with contempt, since other companies don't approach store design with the steely obsession of Steve Jobs, Apple's CEO and co-founder.) Johnson said that Apple will continue to make architectural investments in "landmark" locations where there is "enormous activity, lots of street life," such as along the busy Upper West

Side corridor that runs from Columbus Circle to Lincoln Center.

According to Karl Backus, the principal-in-charge at architects Bohlin Cywinski Jackson who designed this and the two other significant Manhattan stores, Apple prefers to build one large selling room in order to "present the entire interior to the street." The mullion-free glass walls ascend 40 feet high to meet the gently vaulted all-glass roof with an almost invisible joint. "That openness is the invitation," Backus added.

The all-glass roof is an exercise in bravura minimalism, engineered by James O'Callaghan, of London-based Eckersley O'Callaghan.

He mounted fritted, insulating-glass panels on thin metal purlins that incorporate lighting, and (invisibly) sprinklers and security systems. Elegant trusses cross under, with tension cables picked out in machined stainless steel.

All that glass bathes the room in sunlight. Shadows move slowly across the uninterrupted expanses of marble. The room feels as diaphanous as a bubble.

Ventilating grilles? Ick. Stone floor panels are perforated to supply air. To all but banish untidy cashier counters, 30 or so red-T-shirted associates swarm the floor, each brandishing a checkout device built from an iPod Touch. (Cash drawers concealed in display counters handle old-economy cash.)

The help desk, the shelves of accessories—anything even slightly messy—have all been banished to the basement. Even the iconic spiral glass stair, a spectacular engineering feat all its own, barely registers at street level. (To keep those stairs pristine, Apple replaces the glass treads when they show wear. And human window washers, not high-tech gizmos, will scrub the roof of pigeon defilements.)

With such attention to detail, the space feels stripped of artifice. Everything about it seems as inevitable as the iPhone's touch screen. The blocky, blond-wood display tables become the center of attention, with products set out as if exhibited in a museum.

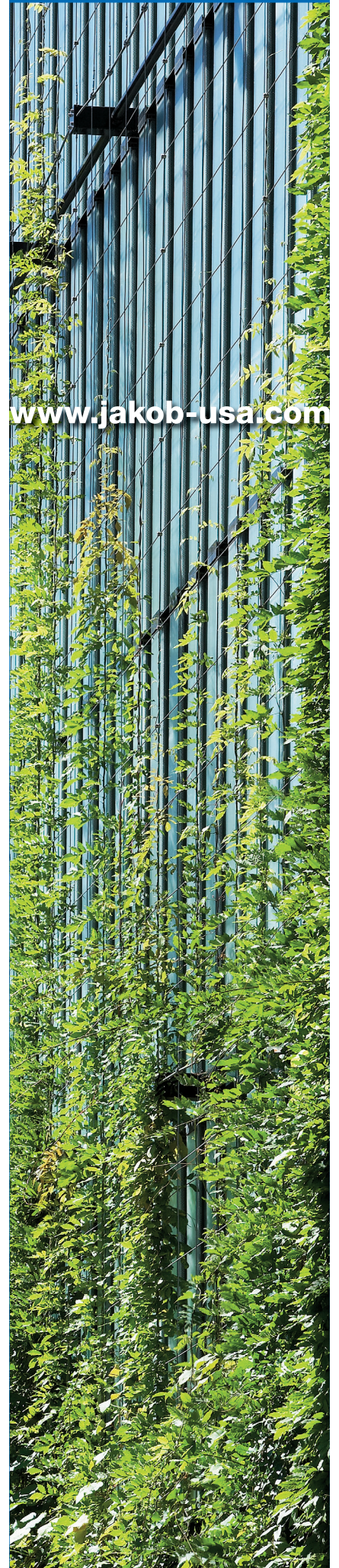
No one at the famously secretive Apple would say how much the store cost, nor describe the design process. "We have always succeeded by first doing the right thing," was all Johnson would say. "The profits have followed." Aggressive plans to open more stores are in the works.

Architects at Bohlin Cywinski Jackson, which is based in Wilkes Barre, PA, work closely with the company out of its San Francisco office, but are not store-design specialists. The firm's award-winning portfolio ranges widely, which suggests why the stores don't look like they fit the standard retail-design mold.

Apple is that rare retailer that has learned to use means more fundamental to architecture than retail to powerfully extend its brand. As ever, an authoritative orchestration of space, light, and materials is a winning combination.

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WOODRUFF/BROWN ARCHITECTURAL PHOTOGRAPHY

While the new Johnson Chapel at the Trinity School on the Upper West Side is affiliated with the Episcopal Church, it welcomes all faiths. With room for about 30, the space is meant for dialogue across religious traditions, according to the brief given to the project's architects, Butler Rogers Baskett (BRB). "We wanted to create something special within the school, a place of reverence," said BRB design director Mark Maljanian. Light pours in from an overhead skylight and a slot along the end wall. A hand-wrought cross, made by Brooklyn-based metal artisan Kristina Kozak, sits in a tray of river rocks with a small fountain nearer to the corner, which drains directly over the stones. Hand-wrought candelabra, also by Kozak, line another wall, as orderly rows of Hans Wegner's Wishbone chairs keep the space from feeling too austere. **AGB**

AT DEADLINE

KINGSBRIDGE K.O.'D

Since Mayor Michael R. Bloomberg took office in 2002, not one of the hundreds of rezonings and development plans proposed by his administration and overseen by the City Council had been opposed. Until December 14, when the council overwhelmingly voted down a proposal by the Related Companies to transform the Kingsbridge Armory in the Bronx into a mall. The sticking point was "living wages" for the mall's workers, and despite eleventh-hour negotiations, a deal was never reached. Another controversial plan, for the Broadway Triangle in Brooklyn, barely passed, and many are suggesting this could point to a new, more confrontational environment at City Hall.

PLAYING IT SAFE

While the recession has been harsh for architects and construction workers, the latter have some small reason for celebration: Last year, construction deaths in the five boroughs plummeted 84 percent, with only three in 2009, down from 19 in 2008. Partly this is due to reduced activity: The Department of Buildings, in a January 7 release, notes that new permits fell 33 percent. Still, with fatalities at 12 in 2007 and 18 in 2006, this is clearly a major improvement, and largely the result of a new safety regime undertaken by department commissioner Robert LiMandri.

FOULED AGAIN

The *Brooklyn Paper* dug up the Bloomberg administration's December 23 testimony to the EPA supporting Superfund designation for Newtown Creek, a surprise given the city's opposition to giving the Gowanus Canal the same treatment. Part of the reason could be that these are very different waterways, as Newtown has no proposed condos on its banks or DOT concrete plants. But there might not be any condos on the Gowanus, either, as Toll Brothers has been sued for not completing the purchase of land for a 450-unit project. The developer is reluctant to pay the \$21.5 million it owes on account of the pending Superfund designation.

GAINING ON GROUND ZERO

As 1 World Trade Center continues to rise, reaching 6 stories this month, there is other action taking place around the 16-acre site. The *Times* broke the news that the Port Authority is seeking a development partner for the 1,776-foot tower, and all the big names are there, with one notable exception: Larry Silverstein. That could be because Silverstein is about to announce the results of arbitration he has taken to force the Port Authority to help finance two additional office towers on the site.

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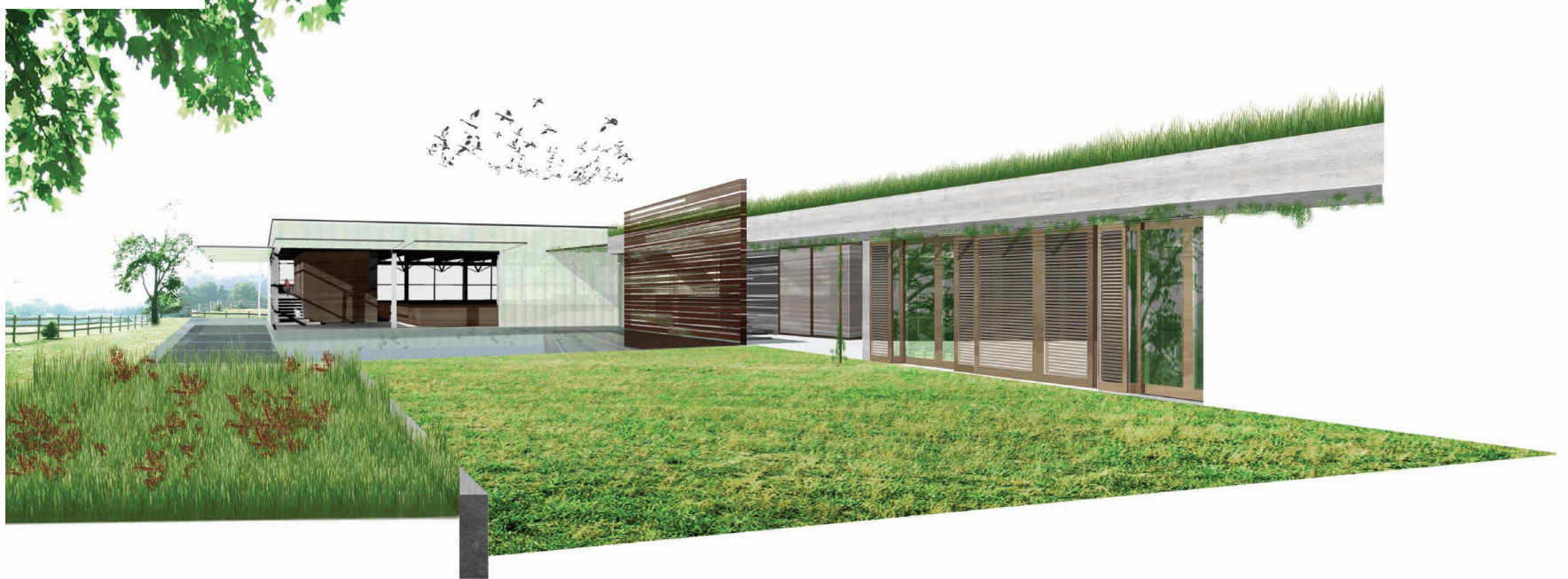
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EQUESTRIAN CENTER



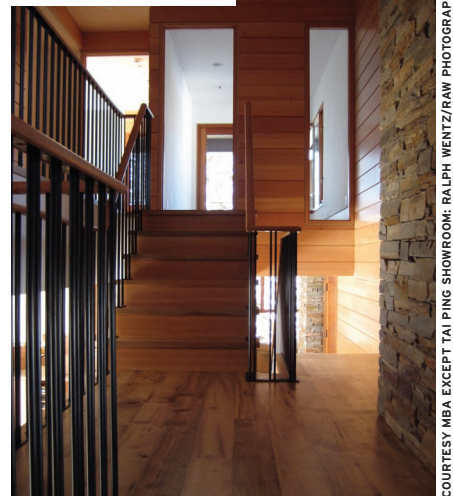
ART BARN



TAI PING SHOWROOM



HILLSIDE HOUSE



COURTESY MBA EXCEPT TAI PING SHOWROOM: RALPH WENTZ/RAW PHOTOGRAPHY

Spatial clarity, exquisite detailing, and material richness define Matthew Baird's work, which is refined and never flashy. An interest in materiality runs through the office's portfolio, which is not surprising given Baird's ten years of work at Tod Williams Billie Tsien Architects. Since founding his own office in 2002, the firm has completed a variety of residential and commercial projects that demonstrate this interest to great effect, including a series of showrooms for Tai Ping Carpets and earlier projects such as an award-winning West Village townhouse with a massive, 17-ton mottled steel plate facade.

Recently, the firm has been working at a larger urban scale, first in a proposal for a ramped park and mixed-use neighborhood in Dallas as part of a larger proposal for converting the city's downtown surface parking lots into

parkland. MoMA selected the firm for its *Rising Currents* exhibition, which will propose mitigation measures for climate-induced rising waters in New York harbor. Reflecting the firm's approach, they were the only team selected that included a contemporary artist: Matthew Ritchie is collaborating on the project, and together they have designed a new reef made of recycled glass. Their site includes the Bayonne piers and northern Staten Island shoreline. "We hope to change the way people think about a tarnished landscape," Baird said.

The MoMA commission provides an unusual opportunity for a firm of this size—they number 11 and usually fluctuate between 10 and 15 employees—to take on a regional planning and design problem. "I could do this for a long time," he said. "Working at this scale is fantastic." **AGB**

EQUESTRIAN CENTER EAST HAMPTON, NEW YORK

The client wanted to avoid the usual tropes of horse parks—white board fences, barns with cupolas—for this new equestrian center in the Hamptons. Baird designed a series of barns and stables as well as a riding ring that are largely concealed behind a series of grass-covered berms. Green roofs, sliding wood screens, and stone walls also help to root the complex in the landscape.

TAI PING SHOWROOM HAMBURG, GERMANY

The firm has designed 14 showrooms in different cities across the globe for the custom rug company Tai Ping. Each showroom is meant to reflect the company's modern aesthetic while embodying the essence of the place. The Hamburg, Germany showroom is located in an Art Moderne office building, the bones of which the architects have exposed. Resin panels, used as room dividers, are embedded with thread, reflecting the company's wares.

ART BARN NEW YORK

This large house project was almost shelved during the downturn. Baird came back to the clients with the idea of doing a prefabricated house—something of a departure for the architect—that would cost a fraction of the previous design. In keeping with his interest in materials, one side of the house is clad in polycarbonate panels, the other in corrugated Cor-ten. The length of the building functions as a double-height gallery for the client's extensive art collection.

HILLSIDE HOUSE PARK CITY, UTAH

This three-level hillside house has a flat green roof over the first and second levels, wrapping the building on three sides. The third level—capped by a subdivision-mandated peaked roof—pierces through the green roof with views of Park City below. Inside, walls are covered in reclaimed Douglas Fir and Myrtle, which is typically discarded as a waste wood, giving the room a "mountain modern" feel, according to Baird.



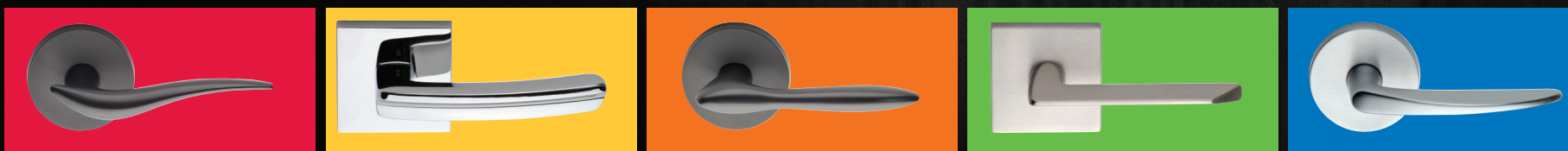
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INSIDER TRADING

Produced by Aaron Seward

It is now an established tradition that for the first issue of each year, we at *AN* contact architects from New York City and the region and ask them a very sensitive question: Who are your favorite sources? Responses are decidedly mixed, and understandably so. There are those who for political reasons don't wish to play favorites. And then there are those who hesitate to give competitors access to the best-loved secrets of their Rolodex.

The truth is that as with the fabled insiders of Wall Street who pass tips back and forth, this industry sharing can be mutually beneficial, especially in slow economic times. Why conceal a choice ornamental metalworker when you want them to still be in business the next time you need them?

Thankfully, most of you have proven more than

willing—even excited—to share the contractors and consultants who have proven themselves capable of making your highest design goals a reality.

This year as with last, we focused our survey by targeting some of our favorite buildings completed in or near 2009. You will see many of the usual suspects—backbones of the industry as they are—but we have done our best to draw out new names. And for the first time ever we've included a section that focuses solely on sustainability. As always, you'll find the *crème de la crème*, from a construction manager capable of assembling a team to build an entire city half the world away, to tiny custom fabrication shops in Brooklyn that will work with any material under the sun.

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"The guys at **Del-Sano** did all the administration on LEED for the Garden Street Lofts. They followed around the trade contractors and were very diligent about everything. And the site supervisor was just great. You'd see him walking around, picking up a tube of caulk and making sure there were no VOCs, just to make sure all the products were right."

Colleen O'Keefe
SHoP

"We did the Autodesk Headquarters with a new form of contract called integrated project delivery, which blurs the traditional boundaries between design and construction. We all worked around the same BIM model. During design, there were folks from **Tocci Building Companies** in our office working side by side in a collaborative effort that squeezed out a lot of the waste typical of the usual forms of project delivery."

Chris Leary
KlingStubbins

"The Atlantic Avenue Apartments was a little bit unique in that it was done on the Habitat for Humanity model. **Vertical Construction Corporation** built the core and shell. In turn, they had to interface with the fact that most of the interior work, such as partitions and finishes, was done by volunteers. It was a learning experience for all of us, and Vertical did a very good job."

Bill Stein
Dattner Architects

"**Wolfe Scott's** biggest contribution to the Germantown Friends School was really approaching construction as an extension of the collaborative effort. They did not position themselves in a confrontational relationship with the members of the design team, so when there were field conflicts they were partners in solving those issues."

David Ade
SMP Architects

RIGHT:
NEW YORK LAW SCHOOL
PAVARINI MCGOVERN
SMITHGROUP

FAR RIGHT:
SOUTHAMPTON BEACH HOUSE
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JOSEPH ROMEO

“Because the Garden Street Lofts was a LEED-certified project, everybody had to be on board, really conscientious about everything, and particularly our engineers at **Buro Happold**, who would pester everyone for documentation. They did such a great job, we actually achieved a Gold rating even though we were shooting for Silver.”
Colleen O’Keefe
SHoP

“One of the big challenges at PS 59 was that the floor-to-floor heights were not generous. It was really a Rubik’s Cube to make the mechanical systems work. Our mechanical engineer, **Goldman Copeland**, spent a lot of time coordinating the ducts and sprinklers and lights.

They wound up running split ducts with sprinklers between them. It was hair-splitting work.”
James Greenberg
Ehrenkrantz Eckstut & Kuhn
“Bringing the historic D.C. Courthouse to current standards for mechanical systems was a real challenge to accomplish without damaging the building’s fabric. **Joseph R. Loring & Associates** supported us to no end. We were able to unveil unused chimneys and run ducts through them. And we had to remove the entire third floor to nestle the mechanical systems into the roof without damaging its profile.”
Hany Hassan
Beyer Blinder Belle

“**Dewhurst McFarlane** is at the forefront of glass technology. They worked on some of the early Apple stores and Joseph boutiques, both of which were innovative in their use of structural glass. We could not have done TKTS without them. They were instrumental in the design.”
Nick Leahy
Perkins Eastman
“We weren’t sure that we would be able to achieve what we’re used to in Europe in terms of quality, but **SK & A**, these two unassuming guys, were really up for the challenge and performed equally whether it was slabs no one would ever see or exposed steel people would comment on every day.

We worked very closely, augmenting their drawings with freehand sketches and the direct contact really helped.”
Dennis Austin
Rogers, Stirk, Harbour and Partners
“I can only say the best things about **Murray Engineering**. Engineers often don’t want to touch new things in case something goes wrong, but Robert Murray is very interested in innovation and energy efficiency, which we really appreciate. They’ve done a lot with insulated concrete forms.”
Sam Bargetz
Loading Dock 5

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“The skin of L haus is fairly unique. It’s a field-assembled rain screen wall. We looked at a number of pre-engineered systems and those were all too expensive for the project, so we designed something with Jonathan Leavitt of **Leavitt Associates**. He engineered the framing members and connections with us and taught the contractor what to do with those. Jonathan actually got out on the scaffolding and went through a number of details with the mechanics in the field.”

Brian McFarland
CetraRuddy

“The architecture that we do is geometrically challenging and that trickles into the execution of all the details. It requires a

higher level of commitment and understanding and capability. **Josef Gartner** in particular, having to fabricate the Cooper Square Hotel facade, which takes the brunt of the complications, delivered a very high-quality product consistent with the design intent.”

Anthony Montalto
Carlos Zapata Studio

“At 11 Times Square we did this highly engineered glass wall at the entrance. Alberto De Gobbi at **Permasteelisa** did everything from adjusting the dimensions and finish of the stainless steel joints to working through 20 different frit patterns and colors to make sure that those joints were concealed.”

Dan Kaplan
FXFowle



IWAN BAAH



ABOVE:
41 COOPER SQUARE
GORDON H. SMITH
MORPHOSIS
LEFT:
EMPAC
JOSEF GARTNER
GRIMSHAW

PETER AARON/ESTO

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Robert Rogers
Rogers Marvel Architects

“**Michele Oka Doner** is an artist based in New York and Miami. After seeing her work at the Miami airport, I asked if she wouldn’t be insulted to adapt one of her patterns for an air-conditioning grill. She said not at all, and designed and fabricated hand-burnished aluminum grills that were works of art with biomorphic patterns. She was very easy to work with, very professional, very organized, and on time.”

Alexander Gorlin
Alexander Gorlin Architects

“**Seetin Design** did the railings and ornamental metal work at the Jerome Robbins Theater. Bob Seaton’s shop drawings were particularly good. They showed his attention to detail and his enthusiasm.”

Martin Kapell
WASA/Studio A

“We worked with **Front** on the curtain wall and skylight glazing design. They set us up with this engineer based in Argentina named Dante Martinez, with a company called **Tisi** that engineers and builds metal structures. He’s an Argentine renaissance man. He helped us with the moving wall in terms of how to design a system to lift a five-ton door, and Tisi built it in Argentina and installed it in New York as well.”

Adam Marcus
Marble Fairbanks

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“Bendheim provided all of the interior glass for all our glass walls at 166 Perry, and they were particularly helpful in procuring this blue glass. There’s only one or two shops in the world that make it, and they were instrumental in getting it for us.”
Christopher Johnson
Asymptote

“David Shuldiner came in halfway through the TKTS job. They were terrific at solving problems on the fly. It was amazing to watch them work. You get a new respect when you watch these guys installing.”
Nick Leahy
Perkins Eastman

“Goldray Industries’ depth of experience with glass types and fabrication has been critical to the Nexus. They worked with us to generate a large number of ceramic frit glass colors and translucencies to create a glass face that blends into the adjacent masonry brick campus context.”
Mike Harshman
Weiss/Manfredi

“At Harlem Hospital we put a series of images over a 65-foot-high by 185-foot-long facade with just under 500 separate glazing units. In order for the images to appear continuous, all the sections had to align perfectly and have color continuity. We were really pushing the envelope and **General Glass’** ability and interest to invest in innovative technologies helped us reach our goals.”
Richard Saravay
HOK



PAUL RIVERA/ARCHPHOTO



SEONG KIM

FAR LEFT:
TKTS BOOTH
DAVID SHULDINER,
ECKELT GLASS, AND IPIG
PERKINS EASTMAN
LEFT:
GARDEN STREET LOFTS
VIRACON
SHOP

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Rhoda Kennedy
Deborah Berke Architects

“EMI brought a high level of craftsmanship and precision to the millwork on the New York Law School project. There are 12 classrooms and a large auditorium with Socratic seating, all with different radii requiring custom desk installation. EMI was able to provide quality shop drawings that required limited revisions, and all components of millwork were tracked with barcodes to facilitate craftsmanship and a high level of coordination with other trades.”
David O’Neil
BKSK Architects

“Our dialogue with **Fetzer** on the millwork in Alice Tully Hall was very collaborative and incredibly rewarding. They have a young team of engineers and were really able to assist us on a challenging project. They could have pulled back and covered their tracks when it got hard but instead they engaged with every step from fabrication to assembly.”
Anthony Saby
Diller Scofidio + Renfro

“The guy that engineered the roof of St. Aloysius Church is **Daniel Tully** out of Santa Fe. He patented this technology in the late ’70s. No one’s used it in 20 years. It’s a hyperbolic paraboloid structure with wooden beams that outline a frame topped by three layers of plywood. **Unadilla** Laminated Structures fabricated it as a monolithic structure in their shop in upstate New York, which looks like a big skateboard park. Then they cut it apart, shipped it to the site, and reassembled it.”
Scott Erdy
Erdy McHenry
Architecture



PIXELCRAFT



JEFF GOLDBERG/ESTO

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UNADILLA
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to develop four
different colors of
green brick. It took
a while to get a really
good palette, but I’m
very pleased. I wanted
the actual red clay
of the brick itself to
come through the
glaze, to get an effect
that varies in the
light. They were able
to keep the colors of
the batches very
standard, and that
quality control was
key.”

Wendy Evans Joseph
Wendy Evans Joseph
Architecture

“A very big part of
research for us is
experimenting with
crushed stone,
playing with the
aggregate, adding
flecks of mica and
the like, and **Pompili**
was very capable of
giving us just what
we wanted.”

William Horgan
Grimshaw

“For A Voce’s facade,
we needed four slabs
of really nice marble
to get the minimal
chic Italian look we
were after.
Theresa Quintong
at **Unlimited Stone**
searched all over
upstate until she
found them. We call
her the Marble Lady.”

Gregory Sanford
Rockwell Group

“Our client,
Rockefeller Brothers
Fund, wanted their
new headquarters
to be elegant, under-
stated, and timeless,
and to be a living
model of their
sustainable mission
as an organization.
Slate was strategically
used in the main
public gathering
spaces of the project,
as it embodies all of
these qualities.

**Vermont Structural
Slate** is 500 miles
from most locations
in the northeast,
which minimizes
material transport
and therefore
environmental
impact. Stone is a
natural material that
does not off-gas. It is
also highly durable,
which means it is
unlikely to end up as
waste material.”

Sara Agrest
FXFowle



COURTESY WENDY EVANS JOSEPH ARCHITECTURE



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"Focus Lighting did the lighting design for Aureole Restaurant. I thought the lighting they selected was very appropriate for each room's use. They were very aware of the setting of each room and how all the spaces worked together."

George Avalos
Laurence G. Jones
Architects

"We didn't want to use exposed lighting fixtures at the NYC Information Center, so the only things emitting light are the media. Kyle Chepulis at **Technical Artistry** helped us figure out how to take all of the fixtures and stagger them so that we didn't get any hotspots, and integrate the lighting with our media system so they can be tuned together."

Claire Weisz
WXY Architecture +
Urban Design

"Suzan Tillotson is always brilliant and easy to work with. The lighting at our Southampton house had to be recessive, but there was a lot more to it. I design with twilight shots in mind, to capture that twinkling, magical time between day and night. Suzan's the master of the twilight hour."

Alexander Gorlin
Alexander Gorlin
Architects

"In lighting the High Line, we wanted to make sure that the city lights would feature strongly as part of the evening landscape and **L'Observatoire** saw eye to eye with us on that concept. Instead of using typical overhead pole lighting that makes your eyes close down, they worked with us on developing a custom extrusion for linear LED light that doubled as the guardrail."

Matthew Johnson
Diller Scofidio + Renfro



THE HIGH LINE
L'OBSERVATOIRE INTERNATIONAL
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"The Perry Avenue Building at the Brooklyn Navy Yard was a pilot project for LEED core and shell construction. **E4's** help was essential for moving the project through the LEED registration process. They handled the collection of the documentation and the submittal of the documentation to the USGBC. Pamela Lippe and her staff were very collaborative and good communicators—very enthusiastic and open-minded about exploring different options. When the decision was first made to register it as a LEED project, we got them on board right away because we knew of them from

having worked on parallel projects."

Joe Donovan
STANTEC

"Steven Winter Associates was the sustainability consultant for the Atlantic Avenue Apartments. The company is actually retained directly by Habitat for Humanity, the client, and they participated in all stages, from the green charrette to strategizing how to make the building green by doing the energy modeling through the construction period. This project was submitted to the USGBC under LEED for Homes, aiming for LEED Gold. They administered the

LEED for Homes application, and we worked very closely in strategizing what credits they would go after."

Bill Stein
Dattner Architects

"At 11 Times Square, our Green team included the owner, Plaza Construction, Viridian—the LEED filing consultant—Cosentini Associates, and ourselves. We were aiming for LEED Gold certification, which for a speculative office building is a bit of a hurdle, but it's been a good experience. **Viridian** contributed a lot of mind energy that helped in bird-dogging all of the various issues."

Dan Kaplan
FXFowle Architects



ATLANTIC AVE. APARTMENTS
STEVEN WINTER ASSOC.
DATTNER ARCHITECTS

ARI BURLING PHOTOGRAPHY

"Tecta has so much technical expertise. We were able to let them take the lead in certain areas. There was a lot of back and forth. They were deeply involved in both the design and the maintenance plan at the Brooklyn Navy Yard."

Elizabeth Kennedy
EKLA

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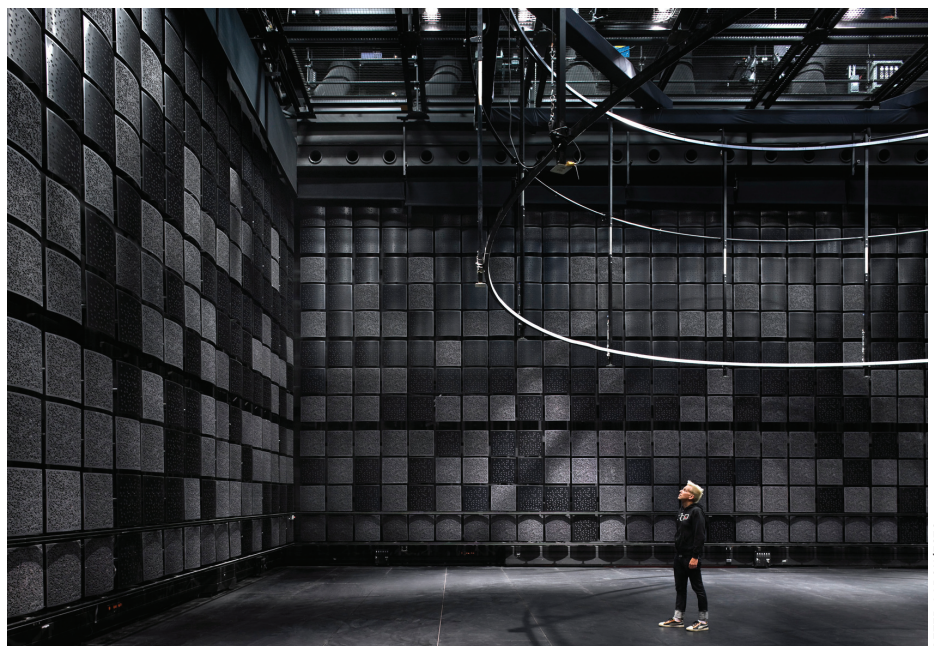
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ABOVE:
EMPAC
FISHER DACHS ASSOCIATES
GRIMSHAW
LEFT:
BEACON THEATER
BUILDING CONSERVATION
ASSOCIATES
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"We spent about two years with Larry Kirkegaard's office and **Fisher Dachs**. The owner of EMPAC wanted to create something of the quality of a forest clearing, and it led to this quest for a wall panel that would have the right character and acoustical properties. We found that with Adirondack. They're really great with unusual fabrication."

William Horgan
Grimshaw

"**Building Conservation Associates** worked for Madison Square Garden, the client, and produced a detailed historic report on the Beacon Theater. These guys make a specialty of going to libraries and archives and digging up whatever material exists."

Chris Cowan
Beyer Blinder Belle

"We needed custom software to allow visitors to build itineraries at the NYC Information Center, and transfer them to a phone or email them. Working with 3-D Laboratory, **Local Projects** put all the pieces together and made all the components talk to each other, and they designed what the interface looked like, too. The whole thing is like a PDA that happens to be

something you can inhabit."
Claire Weisz
WXY Architecture + Urban Design

"The 10,000-square-foot L haus courtyard is bordered by the Long Island Expressway, the Pulaski Bridge, and it's above the subway. One idea behind its water feature was to create some ambient noise to cover that up. **Phillip Porter** was very helpful in terms

of the geometry of the water feature's levels. He would do hydraulic calculations according to the drop of each level and the quality of noise we were trying to achieve."

Brian McFarland / CetraRuddy

"166 Perry was such a complicated project to get through the DOB and Landmarks, thanks to the zoning restrictions of the West Village. **Metropolis**

Group was instrumental in that process, as well as helping tenants combine units and work through that." Christopher Johnson
Asymptote

"**Tukuru Technologies** has come in and changed our lives. I know because I don't hear about technology problems." Robert Rogers
Rogers Marvel Architects

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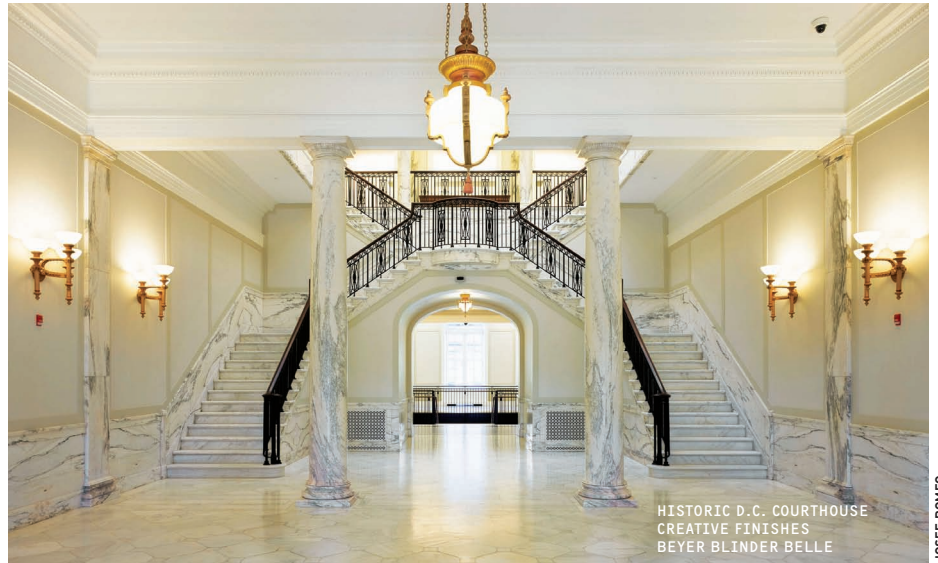
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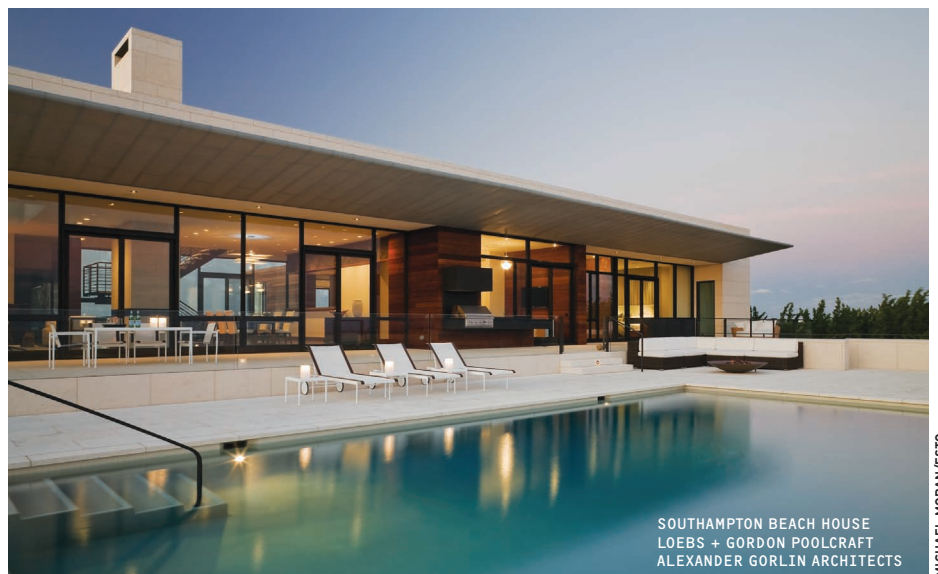
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Robert Rogers
Rogers Marvel Architects

"**Merrifield Roberts** is an amazing specialty builder. The TKTS booth is like a boat shell turned on end. Everything is flush. It's all one unit. It's more like a sports car than a building."

Nick Leahy
Perkins Eastman

"We typically use a high-gloss oil paint, which is very unpopular with a lot of people. This particular painter **Steve Nejasmic** at **Dalcro Interiors** was just really great at it. He's a European guy with great technique. He helped create the glossy, thick licorice-black finish we used everywhere at the Ace Hotel."

Robin Standerfer and
Stephen Alesch
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Architecture
97 Kenmare St.
www.storefrontnews.org

SYMPOSIUM
Why to Blog, Text, and
Tweet Redux: Mike Plotnick,
Winka Dubbeldam, et al.
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

**FRIDAY 22
LECTURE**
Robert Venturi
and Denise Scott Brown
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

SYMPOSIUM
The International Legacy of
the Bauhaus
10:00 a.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

EXHIBITION OPENING
Ernesto Neto: Navedenga
Museum of Modern Art
11 West 53rd St.
www.moma.org

**SATURDAY 23
LECTURE**
Oreet Ashery and
Larissa Sansour
2:00 p.m.
Brooklyn Museum of Art
200 Eastern Parkway,
Brooklyn
www.brooklynmuseum.org

TOUR
Matt Postal
Midtown = Clubland!
2:00 p.m.
Park Ave. and 37th St.
www.mas.org

WITH THE KIDS
Form and Function:
Stained Glass Windows
10:30 a.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

**SUNDAY 24
EVENT**
Michael J. Sandel and
Damian Woetzel
The Art of Teaching:
Participation and Perception
7:30 p.m.
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org

WITH THE KIDS
Arty Facts:
Bodies and Faces
11:00 a.m.
Brooklyn Museum of Art
200 Eastern Parkway,
Brooklyn
www.brooklynmuseum.org

It's Surreal!
1:00 p.m.
National Gallery of Art
National Mall and 3rd St.,
Washington, D.C.
www.nga.gov

**MONDAY 25
LECTURES**
Colta Ives
The Impressionist in the
Garden: The Avant-Garde
19th Century Painters as
Gardeners, Strollers, and
Outdoor Loungers
6:00 p.m.
Horticultural Society of
New York
148 West 37th St., 13th Fl.
www.hsnny.org

ADC Young Guns:
Mixtape Club
6:30 p.m.
Apple Store SoHo
103 Prince St.
www.adcglobal.org

Dale Roberts
The Business Side of
Smart Growth:
Local Assets, Local
Approaches
12:30 p.m.
National Building Museum
401 F St. NW,
Washington, D.C.
www.nbm.org

David A. Hollinger,
Walter Benn Michaels,
and Cyrus Patell
Cosmopolitanism and
Multiculturalism
6:30 p.m.
New York University
19 Washington Square North
nyuad.nyu.edu

**TUESDAY 26
LECTURE**
Ralph Appelbaum Associates
Exhibition Design
6:30 p.m.
Cooper-Hewitt, National
Design Museum
2 East 91st St.
www.cooperhewitt.org

EXHIBITION OPENING
Bigger, Better, More:
The Art of Viola Frey
Museum of Arts and Design
2 Columbus Circle
www.madmuseum.org

**WEDNESDAY 27
LECTURES**
Maggie Lidz
The Du Pont's: Houses and
Gardens in Brandywine,
1900–1951
6:30 p.m.
Institute of Classical
Architecture & Classical
America
20 West 44th St.
www.classicist.org

Cynthia Hahn
Medieval Reliquaries: Minor
Arts of Major Importance
6:00 p.m.
Bard Graduate Center
38 West 86th St.
www.bgc.bard.edu

**THURSDAY 28
LECTURES**
Achva Stein
Morocco:
Courtyards and Gardens
6:00 p.m.
Horticultural Society of
New York
148 West 37th St., 13th Fl.
www.hsnny.org

Robert M. Rubin
Preservation and
Presentation of Pierre
Chateau's Maison de Verre
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Aimee Ng
Disaster to Delight:
The Reinvention of
Renaissance Rome
12:30 p.m.
The Morgan Library &
Museum
225 Madison Ave.
www.themorgan.org

Jim Olson
The Houses of Jim Olson
6:30 p.m.
Museum of Arts and Design
2 Columbus Circle
www.madmuseum.org

FILM
The Art and Technique of the
American Commercial
(Digibeta, 2009), 61 min.
7:00 p.m.
Institute of Contemporary Art
100 Northern Ave., Boston
www.icaboston.org

**FRIDAY 29
LECTURE**
Siobhan Rigg
Black Box: Phoebe Greenberg
12:30 p.m.
Hirshhorn Museum
Independence Ave. and
7th St., Washington, D.C.
www.hirshhorn.si.edu

SYMPOSIUM
Eeva-Liisa Pelkonen, Reinhold
Martin, and Marc Tsurumaki
Saarenin @ 100
6:30 p.m.
Columbia University GSAPP
Wood Auditorium, Avery Hall
www.mcny.org

**SATURDAY 30
LECTURE**
Barbara Schroder
Gerhard Richter
1:00 p.m.
Dia:Chelsea
535 West 22nd St.
www.diaart.org

SYMPOSIUM
One Year After
Courtney Martin, Samhita
Mukhopadhyay, Charlton
McIlwain, and Ramin
Hedayati
2:00 p.m.
Brooklyn Museum of Art
200 Eastern Parkway,
Brooklyn
www.brooklynmuseum.org

EXHIBITION OPENING
Damien Hirst
End of an Era
Gagosian Gallery
980 Madison Ave.
www.gagosian.com

**SUNDAY 31
EXHIBITION OPENING**
From Impressionism to
Modernism: The Chester Dale
Collection
National Gallery of Art
National Mall and 3rd St.,
Washington, D.C.
www.nga.gov

TOUR
Marty Shore
The Jewish Lower East Side
1:00 p.m.
Houston St. and Allen St.
www.mas.org

WITH THE KIDS
Asian New Year Party:
The Year of the Tiger
10:30 a.m.
Philadelphia Museum of Art
26th St. and the Benjamin
Franklin Pkwy., Philadelphia
www.philamuseum.org

FEBRUARY

**MONDAY 1
LECTURE**
Veronica Roberts
Diego Rivera and Frida Kahlo
in New York
12:30 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

**TUESDAY 2
LECTURE**
Spotlight on Design:
Lake | Flato Architects
6:30 p.m.
National Building Museum
401 F St. NW,
Washington, D.C.
www.nbm.org

SYMPOSIUM
Real Estate Roundtable
Season Launch
Joseph J. Sitt, Fred Harris,
Regina Myer, and
Robert Scaglion
12:00 p.m.
Brooklyn Historical Society
128 Pierreport St., Brooklyn
www.brooklynhistory.org

EXHIBITION OPENING
Playing with Pictures: The Art
of Victorian Photocollage
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

**WEDNESDAY 3
LECTURE**
Lucy Gallun
Video Art: Replay, Part 2
6:30 p.m.
Institute of Contemporary Art
118 South 36th St.,
Philadelphia
www.icaphila.org



C. BAY MILIN

THE FUTURE AT HOME:
AMERICAN FURNITURE, 1940–1955

Museum of the City of New York
1220 5th Avenue
Through February 8

The Museum of the City of New York plucks 25 pieces of furniture out of modernism's youth to create *The Future at Home: American Furniture, 1940–1955*. The assortment of lightweight and compact chairs, tables, bedroom sets, lighting and storage units, textiles, and ceramics includes work by giants like Eero Saarinen and Charles Eames, such as the pair's Storage Unit (1941, above), as well as a rich sampling from their lesser-known contemporaries. Sleek lines and playful shapes reveal an aesthetic born from the fusion of postwar European and American sensibilities. A new functional approach to design is also apparent, as in folding and roll-up screens by Clifford Pascoe and Arthur Mack that hint at a growing zeal for modularity and efficiency. The exhibit includes a colorful assortment of exhibition brochures, catalogues, and manuals that demonstrate how modernism was popularized. Marketing from stores like Bloomingdales was pivotal. So was the influence of the fine art world: the Museum of Modern Art's famous 1940 Organic Design in Home Furnishings competition was a catalyst of the movement, and is represented here by one of the winners, a bedroom dresser from Oscar Stonorov and Willo von Moltke.

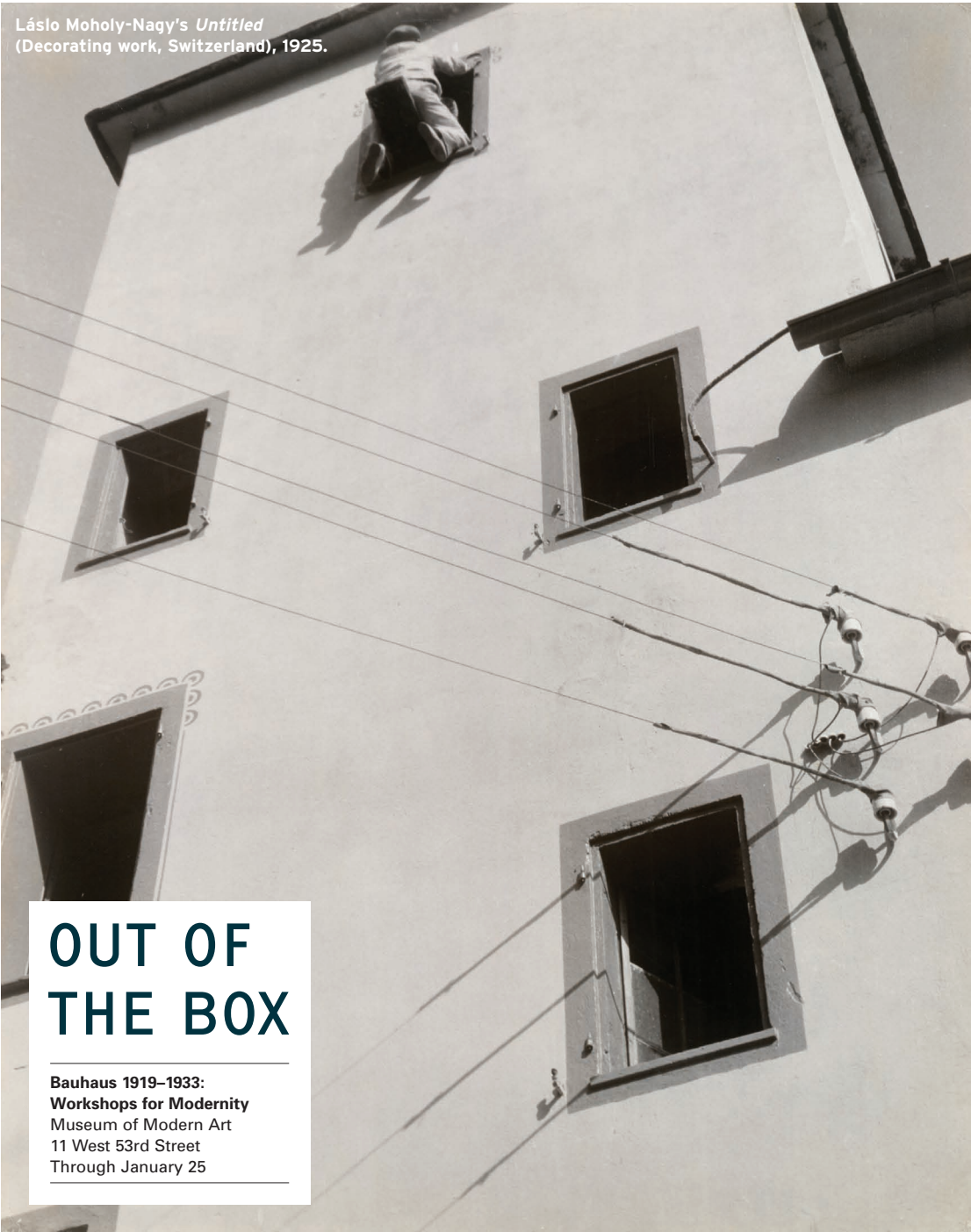


DYLAN LATHROP

GRAVITY IS A FORCE TO BE RECKONED WITH

Massachusetts Museum of Contemporary Art
1040 MASS MoCA Way
North Adams, Massachusetts
Through October 31

Mies van der Rohe has suffered some indignities lately, including the demolition of the master's Test Cell building at the Illinois Institute of Technology. Now comes Madrid-born artist Iñigo Mangano-Ovalle's latest work, *Gravity Is a Force to be Reckoned With*, which realizes one of Mies' unbuilt projects—albeit upside-down. An inverted, half-scale replica of the *50x50 House* (1951), the box-shaped volume is completely enclosed in glass, and replete with black leather chairs, glass-topped tables, and a wood-partitioned kitchen counter. In Mangano-Ovalle's version, however, viewers look up to see Miesian chairs suspended from the floor; below, a coffee cup has fallen victim to gravity, its shards lying in a puddle of spilled liquid on the ceiling. Mangano-Ovalle trained at the School of the Art Institute of Chicago—he remains based in the city—and his many projects include several films that center around Mies' architecture, including the artist's 2006 *Always After (The Glass House)*, which is showing alongside the *Gravity* installation. The film presents broken glass being swept up, footage taken after Mies' grandson used a sledgehammer to smash a window of IIT's famous Crown Hall as part of that building's restoration in 2005.



Láslo Moholy-Nagy's *Untitled* (Decorating work, Switzerland), 1925.

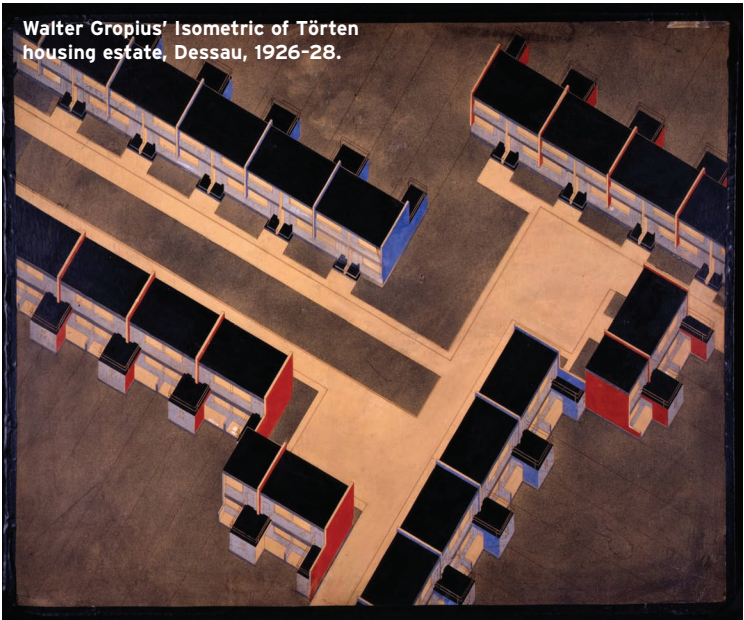
OUT OF THE BOX

**Bauhaus 1919–1933:
Workshops for Modernity**
Museum of Modern Art
11 West 53rd Street
Through January 25

Last year marked the 90th anniversary of the renaming of Weimar's Hochschule für bildende Kunst (Academy of Fine Arts) as the Bauhaus, and the replacement of Henri van de Velde as director by the charismatic Walter Gropius. Berlin hosted a commemorative exhibition at the Martin-Gropius-Bau (named for Walter's great-uncle, an eminent

architect himself, the show was partially sponsored by New York's Museum of Modern Art). Despite partnering with several German collections, MoMA's Bauhaus exhibition, following the institution's fine tradition of envisioning modernism through a single, focused lens, stood defiantly as its own entity, affirming and interpellating

the Bauhaus into MoMA's proprietary modernist trajectory. This is not necessarily a bad thing, as much of MoMA's legacy runs parallel to (and derives from) the Bauhaus's own multifaceted history, and the show effectively demonstrates the way that the Bauhaus embodied the rise of 20th-century modernism, emerging first from a post-World



Walter Gropius' Isometric of Törten housing estate, Dessau, 1926–28.

LEFT: METROPOLITAN MUSEUM OF ART; HARVARD ART MUSEUM

War I Expressionist reverie into a virtual factory that mirrored the essence of modernization through the objects of its own machinations.

Most, if not all, of us interested in 20th-century design have created a certain place for the Bauhaus in our own modernist trajectory, and this role is more often than not informed by the school's post-1923 era of technological functionalism. Yet anyone familiar with German Expressionist architecture and Gropius' early, abiding interest in a kind of spiritual utopianism will know that the early years of the Bauhaus were colored (literally) by a folkloristic passion bordering on the rustic. The exhibition gives a great deal of coverage to these early years, including ceramics, weavings, and designs seemingly informed by an embrace of primitivism. It's difficult to comprehend how the works exhibited early in the MoMA show lead to what one sees at its conclusion. The curators—Barry Bergdoll and Leah Dickerman—have left it to the viewer to discern this shift.

The Bauhaus' stated goal—simple yet expansive—was to enact the transformation of contemporary society through the substitution of a unified modern aesthetic for an irksome historical environment weighed down by outdated, nostalgic forms and ideas. The fulfillment

of this goal underwent its own transition as the collective Bauhaus faculty refined its mission. Consider Walter Determann's aerial plan for a Bauhaus Housing Settlement, designed in 1920, versus Pius Pahl's 1932 project for an extended terraced housing settlement. The former could well be the pattern for a Native American textile: all bright reds, greens, and blues in a stepped pyramidal shape. The project's Expressionist pedigree is unmistakable. Pahl's project, on the other hand, hews much closer to the uniform row houses of the late Bauhaus, with its intensified repetition and modular formality. These works represent, to me, the architectural limits of the Bauhaus, insofar as the overall agenda of the school was not so much about architecture as it was about introducing the world, via the objects of everyday life, to the idea of a society radically transformed by the means of visual representation as much as by collective inhabitation.

Architects and architectural historians who visit this exhibition will have to face up to the fact that the school's main pedagogical thrust was on achieving a unified design aesthetic that moved well beyond architecture into the ineffable realm of the *Gesamtkunstwerk* (or "total work of art"). Architecture was not an official **continued on page 28**

HE ♥ NY

Hearts of the City: The Selected Writings of Herbert Muschamp
Alfred A. Knopf
\$50

Journalists are often novelists at heart. They tell tales of people, cities, places, and buildings that are real enough—sometimes all too real—yet beginning, one way or another, with "once upon a time." When newspapers ask for a "story," that's just what they mean.

For critics employed by newspapers, this means thinking in terms of good yarns, casts of theatrical characters, sensations and scandals wrapped with powerful emotions. For the architecture writer this can mean writing, in some way, stories that might begin like this: "Once upon a time, a shiny building clothed in titanium rose from the rusty docks of Bilbao, a town where the people spoke a language all their own, and where a terrorist once planted a bomb in a giant puppy made of flowers hoping to kill the King of Spain." Or this: "Once upon a time in America, an architect came to build a 1,776-foot-high tower sym-

bolizing Freedom where the twin towers of the World Trade Center had once stood. Although he stopped short of a Stetson, he sported cowboy boots, and . . ."

When I pored over the 912 pages of the selected writings of Herbert Muschamp, the architecture critic for *The New York Times* who died two years ago, I couldn't help thinking that here was a fine novelist who wove words from the great architectural fabric of New York. Perhaps the finest stretch of writing in the book, published with a gracious introduction by Muschamp's successor at *The Times*, Nicolai Ouroussoff, comes at the very end.

This is a partial, very much unfinished memoir of growing up in Cold War Philadelphia in what he makes out to be an intelligent but uptight and slightly out-of-place Jewish family, and how he made the transition to the cosmopolitanism of New York and wrote about architecture. And most of all about his personal relationship to New York viewed through the structures and windows, the architects and clients of its buildings.

Here he is on his childhood home: "The living room was a secret. A forbidden zone. The new slipcovers were not, in fact, the reason why sitting down **continued on page 28**

Hearts of the City

The Selected Writings of
Herbert Muschamp

THE ARCHITECT'S NEWSPAPER JANUARY 20, 2010

HE ♥ NYC continued from page 27

there was taboo. That was just the cover story. It was used to conceal the inability of family members to hold a conversation. Who knew what other secrets might come tumbling out if they actually sat down and talked? The cause of Mother's headaches might come up."

In New York, Muschamp joined free and easy conversations on any number of fresh, exciting ideas in the company of architects. After that Philadelphia childhood, who wouldn't revel in talks with Frank Gehry, Tod Williams, Elizabeth Diller, Ricardo Scofidio, Rem Koolhaas, Jean Nouvel, and Bernard Tschumi who together represented a public exuberance the young Muschamp had longed for without being able to express until he found New York. The city gave him a voice.

Gehry and Co. were architects, according to Muschamp, "trained according to the modern idea that reason and objectivity should be the driving principles of architectural form." Yet "their work pursued dimensions of urban life that had been left out of this equation. Memory, affect, fantasy, play, irrational pleasure: modern architects had restricted these qualities to the private domain. In the '90s they burst forth into the street."

This is the point in the book—the *NYT* years—when Muschamp's writing does the same thing. With

the '90s, his writing blossomed. Why? Partly because he met people who challenged him, made him think, but mostly because he learned how to "burst forth into the street," to connect his own wider love and passions for art, cinema, popular culture, and New York to an ever bigger and wider architectural debate. As his character connected with his criticism, so Muschamp became bolder in argument, and boy-oh-boy, are there some rattling good rows in this book.

Muschamp got hot under the collar over the long-running redevelopment of Columbus Circle, and famously, over Daniel Libeskind's Freedom Tower. His blistering case against Libeskind led to letters flying between architect and newspaper editor. Whatever your take on the subject, here was the critic in the thick of it. It reminded me of my own battles with Tony Blair's New Labour government spin-docs over the absurd Millennium Experience in London—\$1.5 billion down the tube.

A critic's job is to support, encourage, explain, and promote—and to fight when necessary. This requires a certain courage and a convincing writing style. Muschamp had both. Here he is, at his most engaging on the new Bilbao Guggenheim: "What twins the actress and the building in my memory is that both of them

stand for an American style of freedom. That style is voluptuous, emotional, intuitive and exhibitionist. It's mobile, fluid, material, mercurial, fearless, radiant and as fragile as a newborn child. It can't resist doing a dance with all the voices that say 'No'. It wants to take up a lot of space. And when the impulse strikes, it likes to let its dress fly up in the air."

There are plenty of curators and architects with negative things to say about Gehry's Gugg, yet Muschamp makes you want to love it as so many people wanted to love Marilyn. And then, here he is on Libeskind's Freedom Tower: "Even in peacetime that design would appear demagogic. As this nation prepares to send troops into battle, the design's message seems even more loaded. Unintentionally, the plan embodies the Orwellian condition America's detractors accuse us of embracing: perpetual war for perpetual peace." Ouch.

This is a book as big, as heavy, and often, hard-hitting as a brick. But it's also a roller-coaster guide through the architecture of the 20 years between 1987 and 2007, a ride taken with an opinionated, occasionally self-indulgent yet warm, brave, and fully alive companion.

JONATHAN GLANCEY WRITES ABOUT ARCHITECTURE AND DESIGN FOR THE GUARDIAN, LONDON.

OUT OF THE BOX continued from

page 27 department at the school until Hannes Meyer's arrival in 1927, eight years after the Bauhaus' founding. The school's architectural products are given short shrift, aside from Gropius' masterful buildings in Dessau (where the school relocated in late 1925). Gropius and Adolf Meyer's Sommerfeld house, an early collaborative effort featuring intricate woodwork, stained glass, furniture, and weavings from the various workshops, appears only in a short series of photographs. Georg Muche and Adolf Meyer's Haus am Horn, an early effort at modernist modularity, appears only as briefly discussed in the catalogue.

The lapses in the show are, sadly, the same ones that plague every history of the Bauhaus. First, the refusal to acknowledge the significant presence of Theo van Doesburg, the De Stijl artist-provocateur who showed up in Weimar in 1921 as an agent of International Constructivism and as an enemy of the then-prevalent Expressionist impulse coursing through the school. (To be fair, van Doesburg's role is addressed in Dickerman's essay in the show's gorgeous and scholarly catalogue). His private courses, attended largely by Bauhaus students, had a major impact on Gropius and can be said to have had a decisive effect on the shift that occurred in 1923, when

Johannes Itten (the leader of the school's foundations course) departed and was replaced in spirit, if not in duties, by the hard-line Hungarian Constructivist László Moholy-Nagy. Van Doesburg's techno-utopian constructivist ethos carried through from Gropius to Hannes Meyer to the school's final director, Mies van der Rohe.

The other major problem is that of the nearly impenetrable gender divide at the school. Brilliant artists, among them Gunta Stölzl and Anni Albers, were gently guided to produce objects most befitting women: woven wall hangings, bookbinding, ceramics. This sad yet unexceptional misogyny stands flatly in contrast to the school's stated egalitarian pretensions. Furthermore, there was little mention of the rich social life at the school (especially in Dessau). Students socialized with teachers, jazz bands were formed, theatrical performances under the guidance of the brilliant Oskar Schlemmer brought the Wagnerian aspect of the total work of art into the realm of the spectacular. The Bauhaus might have receded into history, but to enshrine its relics rather than fully celebrate the school's unfettered and ambitious spirit of invention is perhaps the MoMA exhibition's biggest shortcoming.

NOAH CHASIN TEACHES ARCHITECTURAL HISTORY AT BARD.



COURTESY JOVA ARCHIVES

Henri Jova's *Arezzo: Homage to Piero*.

Atlanta. There was even a phone number. I called and was instantly put through to Mr. Jova himself, officially retired, aged 85. Yes, he remembered the print well, he had long enjoyed a career as artist as well as architect, and was living in Palm Beach and completing his own new house there.

And now comes this lavish, weighty, and beautifully illustrated tome on the life and work of Jova, lovingly written by his longtime companion, the architecture historian David Roland Rinehart. Enjoyably, this story does not skimp on the impressive grandeur of Jova's genealogy. If such anecdotal pleasures are manifold, the book is even more rewarding as a study in postwar architectural practice, the realities of what gets designed and what actually gets built.

The subtitle "classical intermezzo" suggests Jova's own aesthetic position, one presumably dictated in part by his education and also by the relative conservatism of Atlanta. This phrase was first coined by Eliel Saarinen

at Cranbrook to describe that brief period of architectural history after Beaux Arts but before the International Style, when all the rules of classicism still applied, but with a greatly pared-down and simplified vocabulary and form. Indeed, Jova was among the last to receive a proper Beaux Arts architectural education, at Cornell and then on an extended scholarship at the American Academy in Rome, where the teachers from whom he learnt most were George Howe and Louis Kahn.

Back in New York, Jova worked for Harrison & Abramovitz, creating the side entrance and canopy at the UN, and working directly with Wallace Harrison on the First Presbyterian Church, Stamford. Here Jova absorbed "a couple of simple lessons which always stayed with him: the importance of varying ceiling heights within a building's major spaces, and the overriding importance of vertical window organization and proportion to the successful design of a building both inside and out." Such "window placement and detailing are always paramount" for Jova, as we see throughout

his varied oeuvre.

Jova moved south in 1954, intending to stay briefly in Atlanta working for his cousin Francis Abreu, best known for his many houses on Sea Island that include a fabled home for Eugene O'Neill. As Jova explains: "Architecture in Atlanta was bi-polar at that time. Management was willing to consider and pay for a contemporary corporate headquarters but was loath to lay its head down in anything but a romantic, traditional mansion." This seems to have been a perfect breeding ground for Jova's own refined, luxurious, and not-quite-neoclassical brand of modernism, a gentleman of old-world if not *ancien régime* tastes, absolutely adept at turning out an impeccably elegant corporate office block. Or as Rinehart puts it, "Ultimately, he came to accept as his personal dialectic that classical and modern architecture are part of a synthesis that are for him not in conflict." Ideal examples might include the Round Bank of 1961, a circular loop of concrete with its interior wall surface upholstered in banker's gray pin-striped wool, or the Capital City Club

designed with local grande dame decorator of the era, Edith Hills.

As with Philip Johnson's Four Seasons restaurant, Jova has made clear throughout his career that "modernism," conjured with sufficiently abundant funds and attention to detail, can be as grand, imposing, and comfortable as any traditional architecture. Perhaps the symbolic culmination of Jova's sense of cultural-synthesis was the Carnegie Pavilion for the 1996 Atlanta Olympics, which quite literally gave new life back to Beaux Arts stones that had been lying unused from an historic building.

The pleasure of architectural history, of any artistic research, of life itself, is in discovering entire cultures, communities, and careers to which one was completely oblivious, led there by the slenderest of threads. Thus the accidental purchase of a print leads, through this handsome volume, to the revelation of an entire architectural existence, a unique aesthetic, and the important architectural and urban-design history of Atlanta.

ADRIAN DANNATT IS A WRITER AND CRITIC ON ART AND CULTURE.

Twilight of the Beaux Arts Boys

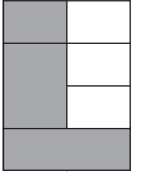
Henri Jova
An Architect's Life
David Roland Rinehart
Foreword by Stanley Abercrombie
University of Georgia Press
\$50.00

Rooting around at a tertiary auction house some five years ago, I came across a job-lot of prints, one of which I wished to own, and having purchased the lot I finally looked at the works I planned to discard. Only one struck my interest, a bright abstrac-

tion *Cosmic Play*, dated 1959 and signed by someone called H. Jova. Digitally doodling with this name, as one does, I was immediately rewarded with a certain Henri Vatable Jova, partner in the eponymous architectural firm Jova Daniels Busby in

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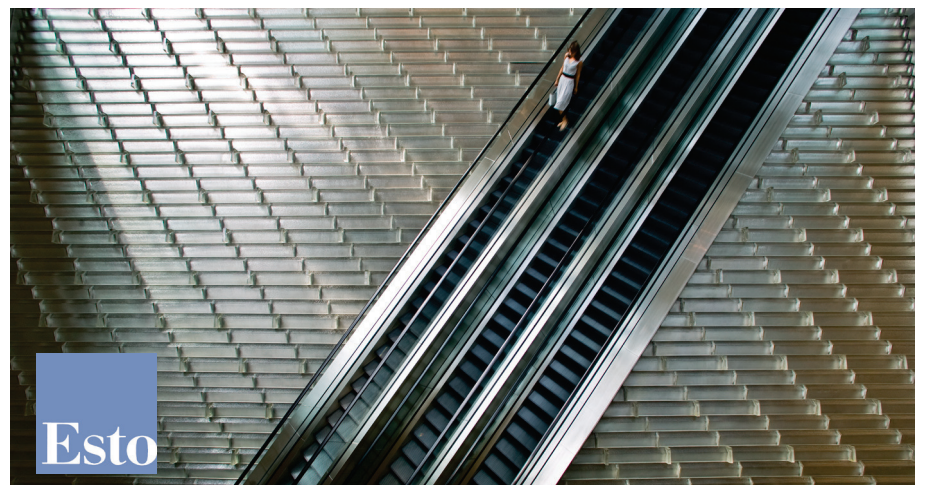
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Ice Falls by James Carpenter, Hearst Building from *Public Art New York* by Jean Parker Phifer

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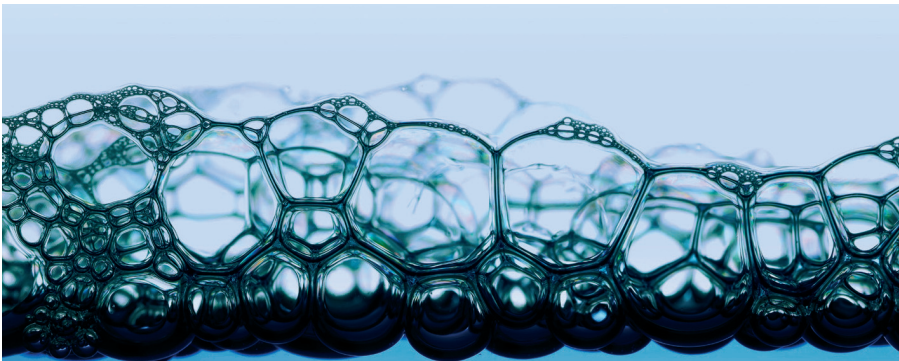
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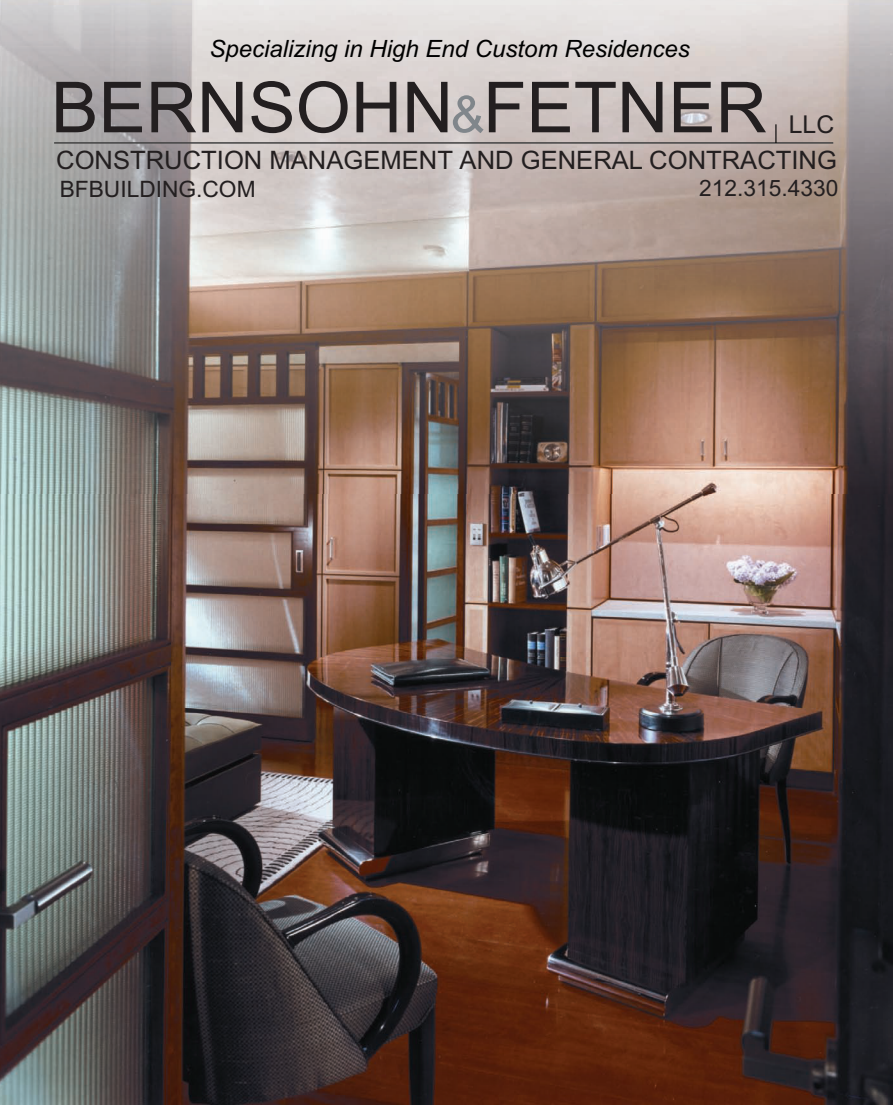
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LESLIE WILLIAMSON

Long Shelf Life

William Stout is a contrarian. Despite the downturn in the economy, especially the architecture economy, and the closing of independent bookstores, the owner of William Stout Architectural Books on San Francisco's Montgomery Street opened a second outpost on Mission Street in late September. Not only is he reaching out to architects in SoMa, he is also acting as his own distributor for his growing booklist. AN paid Stout a visit at his warehouse and office in Richmond, California.

The Architect's Newspaper: How did you decide to open a second store on Mission Street at the California Historical Society?
William Stout: An employee of mine went down to the California Historical Society to see if they might sell some of our titles. We have books on Esherick, Royston, Church, Greenwood Commons. He came back and reported that the lady in the bookshop didn't want to carry our titles. So I went up and talked to the director. I offered to run the bookstore for them because we need exposure south of Market. Instead of running their bookstore, he suggested we take the bookstore over. We sell the California Historical Society's publications, but we are independent of the museum.

But they only have two or three exhibi-

tions a year, right?

Yes, but we need exposure south of Market. I could never find the right space at the right rent. In addition to the architects and museum-goers, there is the new SPUR headquarters, and there are a lot of Academy of Art students in the neighborhood. That corridor must get two million people a year. It's a great location.

Could you go back and describe the beginning of your bookselling?

The shop started in 1974 up in the Belli apartment building at 1218 Montgomery Street. Like now, it was a down time in architecture and there weren't very many good bookstores on architecture in San Francisco. Steven Holl and I were sharing an apartment, and he convinced me to start a bookshop with the books I had. So I used my own library to stock the shop. I decided to take a trip to Europe and bought art and architecture books, and came back very excited.

We had a really nice apartment, and we made it into a small bookstore. It was just open during the lunch hour. We just put out a notice to the local architecture firms that they could buy books during the lunch hour. There must have been 30 architectural firms within 15 blocks. The apartment was on the top of Montgomery and Union Streets. We were living in the

upper unit that had 180-degree views from Treasure Island all the way around to Russian Hill.

How did you keep it going?

In the beginning, the only way that it really worked is that Chuck Bassett [design partner at SOM] really liked books and acted as a patron. SOM had a wonderful library that was built around his tastes. So he came up one day and looked around and was really pretty excited about what he saw. He then went back and started a library committee to pick books and enhance the SOM library.

We were at 1218 Montgomery for three or four years. It was getting to a point where there were a lot of books. The building was old and in a sad state of repair, and I became worried that the floors wouldn't hold the load.

Once I was walking back from the Alcoa building and turned up Osgood Place. As I was walking up the street, I noticed someone who was moving out of 17 Osgood Place and I took down the owner's name, Barrish. He ran a bail bond company. He had a space available on the first floor, which contained three or four rooms and a kitchen and then a bedroom in the back. So I told him I'd be very interested in renting the space for a bookshop.

Two days later, he called and said, "I've decided you can have the space if you want it. But," he said, "I don't want anybody in there that's going to bitch." He said, "I've had too many people I don't like." That space is where the soft-porn movie *Behind the Green Door* was filmed.

In the old bookstore on Osgood?

Yes, on the first floor. I was really intrigued with the urban aspect of that space. The alley, the garden in the back—it's one of those urban spaces that you might find in London or New York City. I was there until '84. About ten years, I think. It was a really nice place to live and work.

While I was there, they built a terrible building across the street that blocked the light and I decided to move. That's when I found the present location at 804 Montgomery Street. When I first opened the Montgomery location, I was living in the basement space because the rent was so high and the shop had more space than I needed at the time.

How do you feel the bookshop influenced the architecture culture?

I never really thought of it at that level. My idea of running a bookstore in the beginning was to be able to add to my library. It was a place for me to buy books. Maybe there was an intention that with a better bookstore, it might influence the architectural culture. I don't think the bookstore influenced the architects as much as maybe it did the patrons of architecture for this city.

People used to come in who were on building committees and buy books to learn about what they were supposed to know and look at work by prominent architects they might have heard of, or might want to hire.

So do you see the publishing side now growing?

I don't think anyone really knows what's going on. The Prairie Avenue Bookshop

went under last month. What a cultural loss for Chicago.

Berkeley is a city that's always been very favorable for booksellers, and yet they don't have many bookstores anymore. Students basically buy on the Internet. We have finally found a way to work with Amazon where they sell our books, but they don't undercut us.

What has been your biggest philosophical change? I don't mean necessarily about bookselling, but about architecture and urban design.

Philosophically, I don't think there's a change for me. The difference between practicing architecture and selling books is that as a bookseller you have a product. If your client doesn't like the product, they can bring it back for a refund. You don't have to beat yourself up about something that your client doesn't particularly care for because they may have misunderstood the process. Architecture has too many variables for me.

Bookselling and publishing allows me to have a library, which is what I've been working on all these years. I assumed that all architects would start building a library when they got out of school, like lawyers. The library is really about inspiration and sharing knowledge. That was the reason that I have my library and my bookstore: to share with the community.

I think it's interesting how the hobby evolved into the bookshop and then publishing, but in the end all of it supports the original passion.

Basically, I am a collector. I love to buy things. I travel all over to see other booksellers and share architecture. Each fall I try to go to the Frankfurt Book Fair to keep abreast of the latest publishing trends and see what the latest direction is, also to see my book friends. It has always been my intention to have a shop where you find rare and unusual books on architecture and design. Books that years after you've bought them remain special. A case in point is I just found in my library a Becher & Becher book on early industrial building photographs that I bought from George Wittenborn in 1973. It was signed by the Bechers. It brought back fond memories of one of New York City's great booksellers. I hope in years to come people can say the same thing about me.

Below: The Stout Annex on Mission Street.



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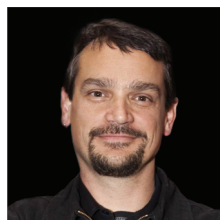
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